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DANCE

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DANCE MAGAZINE'S

THIRD ANNUAL ARTISTS' EDITION

1946

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for MARCH

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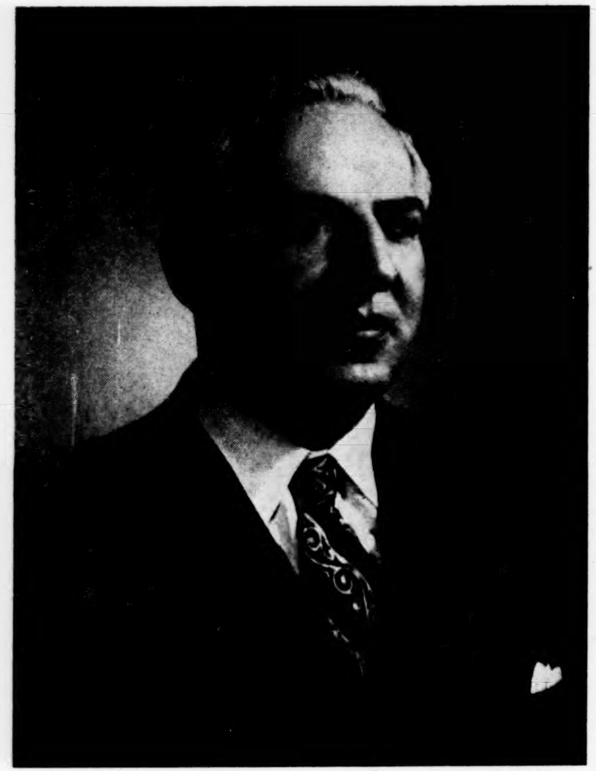
A MESSAGE for the NEW YEAR



Walter E. Owen

AFTER FOUR YEARS of the most devastating war in all history, we once more find ourselves at peace. The peace we were praying and wishing for these long dreadful years is now an actual something to hold, yes, to hold forever.

To do this, we will have to take inventory of our inner self. At the year's end, our minds are a little bewildered. We have witnessed, in one twelve-month period, some of the most terrifying destruction of the entire war and, on the other hand, we have experienced the signing of the peace, with joy and thanksgiving. Only yesterday we were geared up to hate our enemies, to destroy them. Now we are confronted with the problem of justice and tolerance for all. We will have to train ourselves for this new era of everlasting peace. We do not have to be our brother's keeper. But we must be willing to do *for* him what we would expect *from* him. We must eliminate from our souls the germs of hatred, greed and misunderstanding. We must create, within ourselves, a kindly, open frame of mind. Then we will have peace and happiness.

Neither money nor power alone are the roads to happiness. Money and power, humanely used, have been great factors in our scientific and economic progress. At the same time, they have, in evil hands, been used for the greatest misery and destruction imaginable. As yet, they have been unable to create a good frame of mind or lasting happiness for the majority of peoples. The richest man in the world may well be the most unhappy, though he live in the world's most luxurious, comfortable palace. And a poor man can be the happiest being, in a humble dwelling.

A happy frame of mind knows no greed, no hatred, no arrogance, no feeling of superiority. It is willing to do its share within its power to spread happiness and well-being. Every man, everywhere, must learn this lesson of life before we can hope to claim universal happiness. It is a long fight, but it must be done. And there is no better time to start than at the beginning of a new year. Let's start at home. Let America become the first truly happy nation, setting an example for the rest of the world.

At the year's end, I want to take the opportunity to thank our many readers and associates for their loyal support. From your letters and your suggestions, we feel that you welcome our new features and additional dance coverage. It is our intention to keep adding and improving dance topics to the magazine. You can help by telling your friends about the publication; we will be glad to send them sample copies of *Dance*.

Wishing you all a bright New Year, in health and happiness, and assuring you of our earnest desire to add more happy hours to your reading in the pages of *Dance*, I remain,

DANCE

STAGE, BALLET AND SCREEN JOURNAL

VOLUME XX **January, 1946** NUMBER 1

Contents

Dancers in Paradise — Eleanore Flaig 7
Sally and Tony DeMarco 10
Rhythm and Grace in Ballroom Dancing — Albert and Josephine Butler 11
New Yorker in Hollywood — Constantine 12
Janet Reed — R. A. Mohr 13
Manhattan Nitery Notes — Earl Leaf 14
George Zoritch — Constantine 16
Exit an Hidalgo — La Meri 18
Audition! — Doris M. Hering 20
Skateries — Cliff Lockwood 21
London Newsletter — Mary Clarke 22
The Souvenir Print: Pavlowa 23
The Ballettophile — George Chaffee 24
Les Ballets des Champs Elysees 26
Igor Schwezoff in Rio — Pictorial 28
The Chicago Opera Ballet 30
Loose Leaves — Earl Leaf 50
Ballabile — Ann Barzel 54

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Allyn Ann McLerie is a new Miss Turnstiles for the more-than-ever popular Broadway hit, "On the Town." A student of Ballet Arts Studio, Allyn Ann danced in "One Touch of Venus," joined the dancing cast of "On the Town" last December and now, one year later, steps into the role made famous by Sono Osato. (Photo by Walter E. Owen.)

Coming in DANCE

Artur Michel tells the Story of Salome's Dance; the Chinese Theater; interviews with Tilly Losch, Rosella Hightower, Lotte Goslar, Hugh Laing and Oliver Smith; The Leningrad Ballet; the versatile Gae Foster Girls of the Roxy Theater.

COVER: James Monatt's Kodachrome of the Carnival scene from M-G-M Technicolor fantasy, "Yolanda and the Thief," re-creates the exotic set for the syncopated, jivey dance by Lucille Bremer and Fred Astaire. The music is four-four time, the dance five-four time, so Astaire calls it the "five-by-four" dance. You'll like its catchy rhythm as performed by the stars and the colorful ensemble on a black-and-white striped floor that seems to move to music, too!

January
Dance Attractions

NEW YORK:

American Museum of Natural History, Central Park W., at 79th St. 3-4 P.M.
Jan. 17. Dvora Lapson, Jewish dances.

Brooklyn Institute of Arts, 30 Lafayette Ave., Brooklyn. 8:30 P.M.
Jan. 15. Paul Draper and Larry Adler.

Carnegie Hall, W. 57th St., 8:30 P.M.
Jan. 6. Carmelita Maracci and company.

Ethnologic Dance Theatre, 110 East 59th St., 9-10 P.M.
Performances each Tues. and Wed. Dances of many lands. La Meri and guest artists.

Hunter College Assembly Hall, 69th and Park Ave., 8:30 P.M.
Jan. 20. Pearl Primus.

Radio City Music Hall
The annual Christmas show, starring ballerina Patricia Bowman, the Rockettes and corps de ballet.

Roxy Theatre
Tony and Sally De Marco, The Gae Foster Roxyettes.

YMHA, 92nd at Lexington, 3:30 P.M.
Jan. 13. Jose Limon, Beatrice Seckler and Dorothy Bird.

FOLK DANCING:

Community Folk Dance Center, Arlington Hall, 9th St. & St. Marks Pl.
Tuesdays, Fridays, 8:30-11:30.

Country Dance Society, Dalcroze School of Music, 130 W. 56th St.
Thursdays, 7:30-10:30 P.M.

Square Dancing, YWCA, Lexington at 53rd St.
Thursdays, 8:30-11:30 P.M.

West Side Branch, YWCA, 501 West 50th St.
Tuesdays, 8-11 P.M.

Arlington Hall, 19 St. Marks Place, David Hahn, instructor.
Wednesdays, 8-11 P.M.

ON TOUR:

Ballet Russe de Monte Carlo: 1, Dallas; 2, Ft. Worth; 3, Wichita Falls; 4, Oklahoma City; 6, Tulsa; 7, Joplin; 9, Memphis; 10, Birmingham; 11, Montgomery; 14, Nashville; 15, Chattanooga; 16, Knoxville; 17, Spartanburg, S.C.; 18, Columbia, S.C.; 19, Savannah; 21, Charlotte; 22, Greensboro; 23, Winston-Salem; 24, Raleigh; 25, Norfolk; 26, Richmond; 27, Trenton; 28-30, Philadelphia; 31, Pittsburgh.

Charles Weidman and Group: 19, Cleveland; 21, Detroit; 23, Milwaukee.

NEWS AND CUES

Television and dance are being seen more often these days together, not the least of which was the excellently presented CBS program of Gershwin's *Porgy and Bess,* choreographed by Pauline Koner and featuring her well-known *It Ain't Necessarily So* number . . . **Chicago's** WBKB station telecasts a Board of Education-sponsored program that explains the details of television production. Dancer Loretto Pagels illustrated for the screening of a successful dance number over the airwaves . . . On CBS, Iva Kitchell danced *Non-Objective,* changed costume in dressing room scene, and danced *Ze Ballet* . . . Evelyn Chandler, skating star, headlined a WBKB War Bond Treasury Hour show.

Ballet. The Markova-Dolin group, on tour last month in Texas, gave some tightly-scheduled performances when Markova fell ill and was unable to dance for two programs. Albia Kavan stepped into Markova's roles, danced in her own numbers, and totaled up nine out of seventeen dances in one evening! That is really pinch-hitting . . . Anna Istomina of Massine's *Ballet Russe Highlights* spent her two week's vacation teaching ballet classes at the Shurman School in Carnegie Hall . . . and Agnes de Mille, back from London, will begin a two month's course (for professionals only) at the Ballet Arts Studio in Carnegie on January 3. Here, too, is favorite ballet star Yurek Shabalevsky, instructing ballet . . . Colonel Wassily De Basil has been visiting in New York, casting about for an American tour of his *Original Ballet Russe* company. Nina Stroganova is premiere ballerina of the group, which has been touring South America, Costa Rica, Panama and Mexico . . . Ballet designer Marc Chagall was honored by the Museum of Modern Art with a showing of his costume and set sceketches for *Aleko,* now in the repertory of the Ballet Theatre . . . The Mme. Seda's Ballet Group, composed of her advanced pupils, is appearing in a recital at the Theresa M. Kaufmann Theatre Jan. 13, under the auspices of the Dance Centre of the YMHA . . . Chicago teacher Gladys Hight plans to resume her Dance Tour, and is making contacts in South America for fall bookings . . . Ballet as a business and a development in American appreciation is the topic of a factual and pictorial article in the December *Fortune* magazine, entitled *The Boom in Ballet* . . . Students of the American Ballet School and guest artists Frank Moncion and Tod Bolender collaborated with the National Or-

(continued on page 33)

Colonel De Basil confers with artists Candido Portinari and Francisco Mignone on sets and costumes and with choreographer Vania Psota (kneeling) for his new Ballet Russe production.

Hawaii News

Hawaii, land of palms and ocean waves, whose rhythms are echoed in the native "hula" dance.

Dancers in Paradise

by ELEANORE FLAIG

NATURE is the first principle of Hawaiian dancing, for Polynesians are a natural people, responsive to beauty, quick in understanding and appreciation of life. Consequently their dances seldom fail in tribute to some wonder wrought by the Cosmic hand. They dance the gamut of creation, from rhapsodies of dawn and dusk on the bosom of Mother Ocean to the falling of a hibiscus petal or the paling of a star.

When kings ruled, Hawaii's court maintained professional dancing troupes like those attached to Eastern palaces and temples. Laka, goddess of the dance, was then served in no slipshod manner. Sacrifice usually attended every formal *hula,* which was regarded as a religious rite. Schools were devoted to the mysteries of this classic art, and those undertaking its study had to submit to fasts, purifications, massages, *tabus,* and generally rigid discipline—a fact hardly to be guessed from our "hot-spot" versions. Governed by tradition, there were *hulas* for every occasion and expressing all phases of existence. Side by side with full-length ballets based on history, myth or legend, were rowing and planting *hulas, hulas* of love, war and hunting, of birth and death.

Multitudes of men and women used to enact native dramas on the turf beneath the cocoa palms as they sang of warrior's adventures. At intervals they would pause to indicate a certain song to the musicians, or set the tempo they were to follow. Such a dance-drama was the *Hura,* a festal type whose *mele* exalted the fame of some

Hawaiian Society

Stories, folklore and legends of the island deities are told by dance and song in a hula.

ancient prince. Rows of dancers mimed the story with their natural dramatic power, while in the background drummers supplied a strange, rhythmic obligato. The chant, slow and monotonous at first, gradually quickened as the spectacle swept to its climax on a great tide of mass-movement upborne by full chorus.

But eventually the missionaries came, and "reform" began its dreary work. *Hula* girls were transformed into replicas of the 90's as ultra-modest shirtwaists and ankle-length skirts replaced the traditional costume. And, as if further precautions were necessary after so absurd a feat, dance movements were also censored to coincide with missionary ideas of art. Decline was inevitable, since the vital thing called *hula* had become a caricature. However, no son of Hawaii could long endure such a regime. Sympathizers everywhere rallied to the cause of their native dance, determined to see it restored to its former dignity. In 1883, thanks to the "Merry Monarch," King David Kalakaua, it leapt forth into full vigor again. Even the most unimaginative reformer could scarcely doubt defeat in face of the 262 varieties of *hulas* featured at that monarch's coronation! Of these, more than 30 were of the *Hula Ku'i,* then given its formal début. As a solo dance of democratic appeal it was at once embraced by the people and carried to the point of mania, for even children danced it on their way to school.

The *hula's* apparent simplicity deceives, for it demands perfect coördination of every part of the body. In certain "standing" *hulas* the rhythm of the hip-roll—symbol of rolling waves—must remain unbroken while hands, arms and facial expression carry out elaborations of the theme, not only in synchronization, but in metrical groupings. Thus Hawaii forestalled the poly-rhythmics of Jacques Dalcroze. Hawaiian dancing is, above all, representational. Absolute mastery of suggestion belongs to these people, and innuendoes too subtle for translation can be conveyed, as in the Hindu mode, by a tilt of the chin, play of eyes, or flash of teeth. Most eloquent of all is the technique of hands and arms, which seem to find nothing impossible of interpretation, free improvisation being common in non-formulated *hulas.* Highly developed and symbolic as was the pantomimic art of the past, today, regrettably, only a few native exponents understand this old gesture-language, even while repeating its phraseology.

Hawaii's literature of the dance is surprising both as to bulk and scope, for though many *hulas* are performed without music, none are wordless. Even the lesser solo types have a storied background, which is chanted by the dancer. Each *hula* has its own *mele,* if not dozens of them. The term *mele* signifies either a song or words adapted to singing. *Mele hula* distinguishes those chants, mostly in 2-4 time, which are suitable for dancing, while *plain hula* denotes pure song. Some *hulas* demanded a double cast; that is, dancers and musicians, the latter being called *hoopa,* "steadfast ones," while *olapa* were those who moved about. In such instances a *mele* might be the property of dancer, musician, or both, since it often passed from one group to the other, or was sung by the full cast.

Until the Portuguese introduced the *ukulele* some sixty years ago, the only stringed instrument known to the Islands was a primitive bow called the *ukeke.* So if we have learned to think of Hawaiian music as being exclusively for strings, a glance at their orchestral equipment will disabuse the idea. Woodwind favorites of the past were the *ohe,* a nose-flute, and the "singing splinter" (*niau-kani*). The "battery" included the *pahu, puniu* and *ka-eke-eke,* which were vibrating membranes; wooden kettle-drums, cocoanut, calabash and *ipu* drums; *kalaau* sticks used for the *hula* by that name; footboards, pebble castanets and gourd rattles. As if all this percussion were not enough, the hula dancer of yesteryear also wore *kupee,* anklets made of whale or dog teeth, bone or shells, to accent her foot-rhythms.

Not a few of the older *hulas* were written in 3-4 time; among others, the *Hula Mania,* popularly known as the *Maile* (a native vine) or *Makoi* (fishpole). This, a male solo, was danced inside a circle of seated women. Holding sticks from which hung long tendrils of the *maile,* the performer accompanied his movements by tapping them together in time with the music.

The classical *Kielei* was another "standing" *hula,* but it was danced to chanted airs without accompaniment. Strenous action ran throughout—gesturing, footwork, and elliptical movements of thigh and pelvis known as *ami,* a science not easily mastered. It also featured jumping with feet squarely planted, and an advanced-and-withdrawn foot movement, as though the performer were testing too-hot water with his toes. Sacrifice attended the *Kielei.* Fowls and a black pig were customary, but the gods were not above accepting such items as pork, fish, or ginger-root.

Some *hulas* derive their names from the type of instrument accompanying them; others from their characteristic gestures; and a small group from animals whose movements are pictured in the dance. Four ancient animal *hulas* fall into the category of those executed without music: *Hula Ilio* (Dog *Hula*), *Hula Mano* (Shark *Hula*), *Hula Kolea* (Plover *Hula*) and *Hula Pua'a* (Pig *Hula*).

Here we see a flashback to animal worship—to the old Polynesian belief that animals acted as guardian spirits, or symbolized some phase of nature. Though all four were regarded as "sitting" hulas, they permitted of much license. In fact, variable *hula* interpretations are taken for granted.

The Dog *Hula* commemorates "man's best friend." Its action alternated between sitting, standing, and movements peculiar to the dog. Though practically extinct before the First World War, this classic still lingered in the memory of an old Kona fisherman, who obliged by performing it. Seated on the ground, he delivered the *mele* with rather explosive breath, not unlike a dog's bark, at the same time thumping his ribs by working his elbows up and down like bellows. Its *mele* relates how the god Kane disturbed the rituals of King Liloa and his priests by his drunken blowing on a conch stolen from the temple of Paka'alana. Credit is also given the dog Puapua-lenalena, who, by his intelligence, recovered the shell. Both the style and dignity of this *mele* are reminiscent of Finland's epic, *The Kalevala.*

The shark-god filled a major niche in the Hawaiian pantheon. He was a love-god in whom the people saw a principle as fatal as the shafts of Eros. Performers maintained a sitting posture throughout the Shark *Hula,* which is said to have been performed last in 1847 on the island of Aahu. A fragment of its *mele* runs:

"When flowers the wili-wili
tree,
That is the time when the
shark-god bites.
Alas, I am seized by the huge
shark!
O blue sea, O dark sea,
Foam-mottled sea of Kane!
What pleasure I took in my
dancing!
Alas! now consumed by the
monster shark!"

Like the other animal forms, the Plover *Hula* now remains a mere legend. A row of kneeling dancers imitated the plover by arm, head, and body movements, as the *mele* compared love to "a wee bird singing in the soul."

The "scandal of Hawaiian mythology"—the amours of Pele and Kamapua'a, swine-god—is published in the Pig *Hula's mele.* Both men and women took part in this dance. There was much beating-of-chests, hurling of the body into strained attitudes, and floor-grazing backbends. Apparently it came from Kauai, since there is no record of its performance on any other island within historic times.

Pele's misdeeds run riot throughout Hawaiian legend. She has been described, now as a hag, again as a beautiful woman, or as driver of a fiery chariot, for she underwent many metamorphoses while preserving one characteristic—malevolence. A famous example of her cruelty was her vengeance upon Hopoe, the dancer of Puna. Hopoe and Hiiaka, Pele's sister, were deeply devoted to each other. It was Hopoe who taught the young girl where to find the most fragrant flowers for weaving *leis,* besides instructing her in the oldest *hulas* known to the Islands. But one day Pele sent Hiiaka on an errand and, furious because she was late in returning, the volcanic goddess laid the blame on Hopoe. Surprising the offender on the beach where she was at a disadvantage, Pele released a river of lava to destroy her.

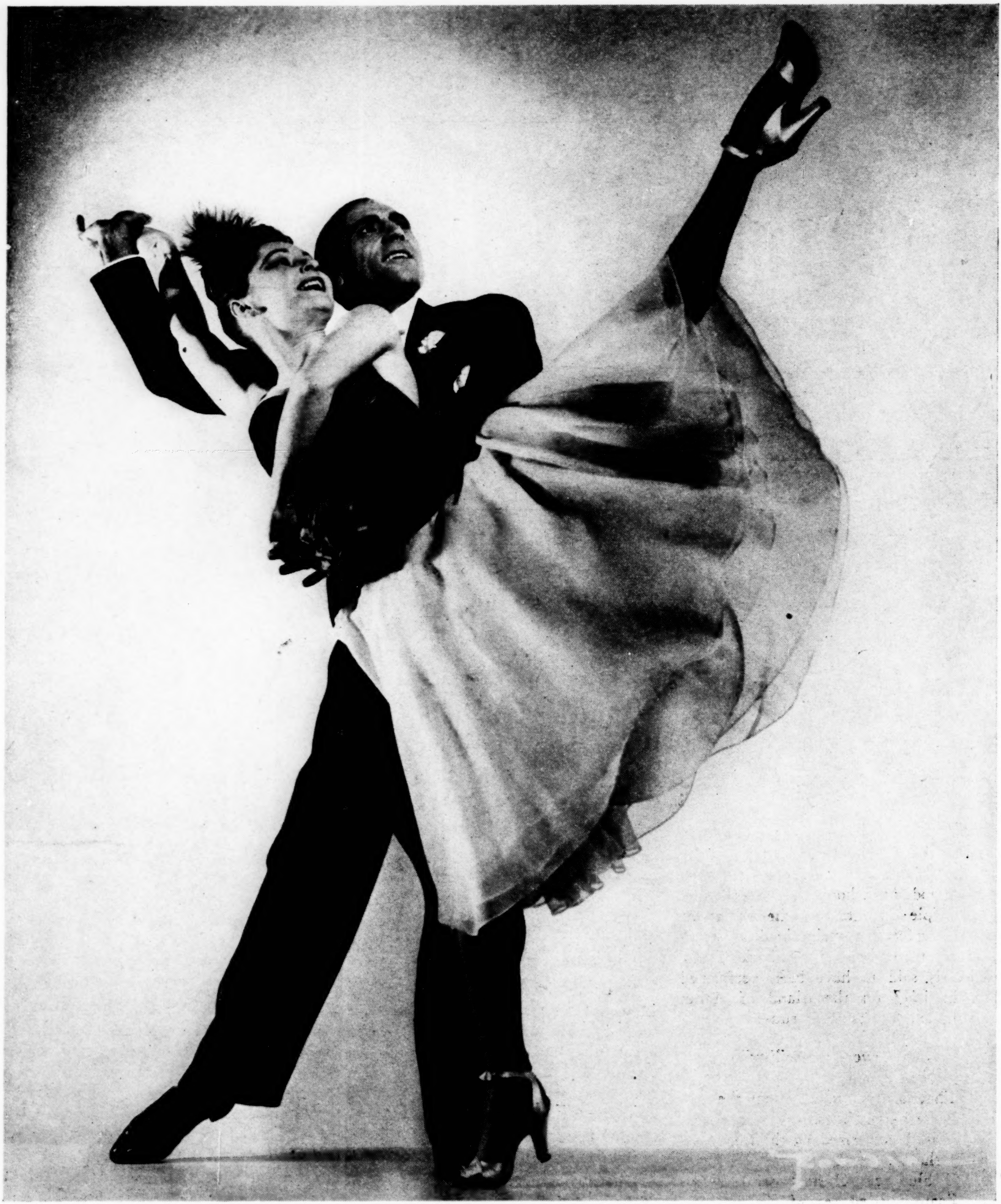
Seeing her approaching fate, Hopoe prepared herself for sacrifice, putting on her finest leaf-skirt and wreathing her hair and shoulders with garlands. Then, her eyes fixed on the sea, she began a dance of resignation. Pele, wishing to make an example of her, turned her into a huge lava-boulder unsteadily balanced on the shore. And thereafter Hopoe, "The Dancing Stone" resumed her *hula* whenever earth trembled or the sea-winds blew.

Hawaiian Society

Interpretative hula dance, photographed in Lalani Village near Honolulu. The accompanying singers and musicians are known as "hoopa," the "steadfast ones," and "olapa" are dancers.

Various *hulas* are distinguished by the manipulation of instruments or "props" necessary to their performance. For instance, there was the *Hula Kalaau*—Stick *Hula*—, a standing type practiced extensively by chieftains. Its cast included both *hoopa* and *olapa,* each division being provided with the name instrument. One of the *kalaau* sticks was several feet in length, being held in the left hand and rested on the forearm close to the body while it

(*continued on page* 45)



Romaine

The DEMARCOS, one of the nation's top dance duos, bring patrons of night spots, musical comedies and films their original routines of graceful, rhythmic ballroom dancing. Sally and Tony are true dance stylists: they work out their own numbers, which must be adapted to different-sized floor space from engagement to engagement; and fit the dances to specially-arranged music selected from classic and popular scores. Now on stage at the Roxy Theatre in N. Y., they appear next at the Plaza's Persian Room, then in formal concert at Carnegie.

Rhythm and Grace in Ballroom Dancing

Damage Noted
2-59

by ALBERT and JOSEPHINE BUTLER

EVERYBODY HAS RHYTHM. That is, if you accept the definition in the dictionary that rhythm is "repetition or regular recurrence of motion." Fifty persons walking down the street, shuffling, slouching, shambling, all have rhythm. Within each one's own awkward pattern of movement there is a certain regular recurrence of measured motion, which is, in its own way, rhythmic.

Within the limits of definition then, a tired old work horse, with spavined back and drooping head, also has rhythm. The clop, clop of his gait as he toils down the street, records sadly but truly, this repetition of his characteristic manner of movement.

Contrast this sorry sight with the rhythm of the race horse, whose flawless performance truly expresses poetry in motion. His rhythm has an added quality, the quality of grace, which our dictionary defines as "a physical virtue," or "beauty as displayed in free flowing curves."

When ballroom dance authorities, the world over, agree that our *modern ballroom dancing is based upon the rhythm of natural movement,* they refer to "natural movement" as the human equivalent of the animal grace which the race horse displays. They emphatically do not mean to use "natural" as a synonym for "average." Average movement is what far too many of us employ, both walking down the street, or dancing on a ballroom floor. By average we mean a typical pattern of faulty body movement, or to use a more definitive term, poor body mechanics. That the majority of us have postural defects is a statistical fact that cannot be gainsaid.

You cannot graft beautiful dancing onto bad body mechanics. In other words you cannot be a good dancer unless you pay attention to the *how* of your pattern of body movement, rather than to the *what* of the step you are doing.

Before we go into the *how* of ballroom dance movement, through which rhythm and grace are attained, there is a further explanation necessary of the term "natural" movement as applied to the social dance. Very early in modern social dance history, it was agreed that style for dance enjoyment demanded that the legs were to be maintained in their normal position in the hip sockets—whether moving straight forward or backward, to either side, or in all twisting and turning movements. There was to be no stylized or artificial movement of the body, as in ballet, where the five positions of the feet and the turnout of the legs were necessary in order to achieve the extension of line which makes ballet movement so theatrical and spectacular.

The new, closer holding position of modern ballroom dancing made it a real partnership affair, with the accent on flowing, spontaneous movement. The modified ballet technique, upon which social dancing had been based prior to the dance revolution of 1910, no longer was a valid basis for ballroom dancing.

Keeping Time

There are two interdependent yet distinctive phases of ballroom dance rhythm.

The first and more obvious form of rhythm unites the steps of a dance to the beats of the music. This is known as "keeping time," and for almost everyone this facility is easy to acquire. Keeping time involves recognizing and understanding the different musical rhythms to which we dance, whether Waltz, Foxtrot, Rumba or Tango. It means adjusting the quicks and the slows of our step patterns to accord with the varied tempos and musical accents, whether slow, medium or fast. When a person has difficulty in keeping time, it frequently means he has not accustomed himself to listening to the underlying bass motif which supplies the rhythmic accompaniment for dancing. Often the simple expedient of drill in counting out the rhythmic beat will serve to correct the complaint of "not being able to keep time."

Unfortunately, however, the majority of cases are not so simple. Inability to keep time may mean that the dancer has not paid sufficient attention to the second, but even more important phase of rhythm in ballroom dancing, the rhythm of natural movement. It is only through this quality of harmonious body coordination that balance is maintained in leading and following. When this body or physiological rhythm functions badly under conditions of actual dancing, it is difficult to keep time, even with knowledge of the musical rhythms and step patterns.

Conversely, a person may keep very accurate time, yet convey no impression of rhythmic harmony to his partner. You have only to think back through your own experience in dancing for examples of this. Your partners might have been changing weight with the beats of the music, and still there would be a most unsatisfactory follow-through of their own body rhythm.

The Four Weight Changes

Rhythm and grace in ballroom dancing are achieved through learning how to make the weight changes in an efficient manner. There are four weight changes, each necessitating a separate and distinct knowledge of the intrinsic movement technique. These are the weight change forward, the weight change backward, the weight change to right or left, and the weight change with feet together. In addition to this, the manner of making the twists and turns, or *torsion,* which are such an integral part of the dance, must also be learned.

Basic Principles

Think in terms of moving your body weight rather than of movement of the feet, and there will be an instantaneous improvement in your dance style. You

(*continued on page* 32)

Just an idea of the magnitude of one of the sets for Selznick's "Duel in the Sun," is this picture taken by Constantine during the shooting of Tilly Losch's scene: she dances on the bar!

A NEW YORKER IN HOLLYWOOD

by CONSTANTINE

Shooting (and burning) starts on "Specter of the Rose," and dancers star in new films.

•

Had a Photographer's Holiday when I did stills on Tilly Losch for David O. Selznick's super super *Duel in The Sun.* I perched from a high ladder, with a man holding the bottom so that I wouldn't drop off, had another assistant to hand me flashbulbs and filmholders, climbed catwalks to get overall shots of the enormous set and almost choked when the prop men kept blowing burning resin thru bellows to provide "smoke" for atmosphere. Geraldine Mavor, Mr. Selznick's National Magazine and Art Editor, and I had lunch in Tilly's three-room bungalow, where I gave Tilly a polite third degree for an interview.

Barbara Perry and I dropped in at The Hollywood Canteen on its closing day. We all felt sad to see it go. According to a speech made by Founder-President Bette Davis, the dance profession did its share there. Alica Markova, Dolin, Eglevsky, Velez and Yolanda, Belita, Ann Miller, Joan Leslie, The De Marcos are a few of the dancers I can think of offhand who not only danced, but pitched in to do the menial jobs. The delicate Markova and the not-so-delicate Eglevsky dipped their classic hands in many a brew to wash dishes while they were in town. Barbara Perry danced a dozen times and was always a favorite. She has appeared for the Victory Committee and for the USO for more than three hundred times without any compensation whatsoever save for the pleasure that she derived from entertaining the boys. Barbara is currently featured in Republic's *An Angel Comes from Brooklyn* and readers of *Dance* will remember her as the girl who quieted noisy Slapsie Maxie's with her clever dance routines.

Marc Platt has started work on a picture that appears to be on the unusual side. *Down To Earth* is the title and it's about the seven Greek Muses who come down to earth from Mt. Parnassus and, unknown to mortals that they are goddesses, take over a musical show. Therein lies the device for many an amusing situation in the realm of fantasy.

A revue called *Opening Night* premiered at the Filmcity Theatre. A rather dull show with only one saving grace—the dancing really kept this one from being a complete fiasco. Teddy Rodriguez and Phyllis, who won the National Championship of Ballroom Dancing in New York, proved themselves worthy of the title. Eddie Rio did some very funny impressions of servicemen approaching canteen hostesses for a dance. Harold and Lola did a novel snake dance, Harrison and Carroll tapped lithely. Nick Castle had a beautiful bunch of showgirls to stage dances for, but they couldn't move a foot!

Had dinner with Bill White at Hollywood's most ultra dining rendezvous, The Club. Membership is limited to only 400 of the West Coast's elite. (I am not a member—I got taken!) A swimming pool, gym, handball court, steam room, showers etc. are features and I was duly impressed with it all. During entrance, dinner and exit, we nodded hellos to Lela Rogers (without Ginger!), Fred Astaire, Basil Rathbone, Randolph Scott, Johnny Weismuller, and Lillian Gish, who still looks like she drinks water out of no place but the fountain of youth.

My screen debut got off to a blazing start. The set of *Specter of the Rose* went up in flames on the very day

(continued on page 48)

You've seen her dozens of times, the diminutive, versatile, redheaded star of Ballet Theatre: it's Janet Reed . . .

FIVE FOOT TWO-EYES OF BLUE

by R. A. MOHR

Earl Leaf

Janet Reed, in her black and magenta costume for "Interplay," goes through some steps from the ballet for the action camera, and is caught in a typical moment. Other new roles this season for Janet are the shy dancer of "On Stage!" and the neglected wife of "Tally-Ho."

TWO DAYS before interviewing Janet Reed of Ballet Theatre, I happened to meet an old acquaintance, one of those determined dowagers who had just recently discovered ballet as an art form. Her enthusiasm over my prospective interview approached the alarming stage.

Armed with her umbrella, card case and beplumed hat, she had just concluded a round of calls and was then on her way to a matinee performance of the ballet.

"I'm sure," she remarked roguishly, with her head on one side, "I'm sure that you'll be *thrilled* by Miss Reed. Not that I know her personally, "she added hastily, with just that amount of reserve indicating she had unaccountably fumbled an opportunity, "but I've *seen* her several times on the stage and I know she'll be tremendously exciting to talk to. Glamorous, you know! You'll probably," and now she positively beamed, "drink champagne from slippers and everything!"

I watched her retreating figure with amusement, an amusement that was heightened even more so when the interview with Miss Reed came off. After ten minutes' conversation, I knew two things irrevocably: one, Miss Reed would have been appalled at the intoxicating enthusiasm of the old lady, and two, the old lady would have had to confess some slight disappointment in Miss Reed.

For Janet Reed, Oregon-born of Western pioneers, has acquired little of the glittering glamor commonly associated with ballerinas. I mentioned the incident to her just to note her reaction and, between gales of laughter, it came out. For one thing, Janet Reed admits to a dual personality, her stage one and her private life one. For another, she can see no special virtue in champagne, adding that Rhine wine and seltzer or even beer are just as satisfying. And finally, as all ballerinas

(continued on page 42)

Earl Leaf

This, folks, is how the glamorous Diamond Horseshoe looks to director John Murray Anderson and owner Billy Rose as they rehearse a new show.

Manhattan Nitery Notes

by EARL LEAF

YOU DON'T HAVE to read tea leaves to know that many New York night clubs will present confounded good floor shows at sensible prices for food and drink while a few others will offer a stingy show at exhorbitant prices.

The gate receipts show it in the end and the chiseling operator never lasts very long; maybe he's after a quick clean-up anyhow. Most operators give the best they know how and the sum total of chiseling is very little.

Now's the season for naming the "ten best" movies, plays, musicals, books and whatnot, so we herewith offer our selection of the "ten best" night clubs reviewed in these columns during the past year. There may be others we haven't seen yet. It is, we might also add, impossible to name any single "best" but we thought the following were "best" within their own orbit:

1. Latin Quarter. (*On Ze Boulevard.*)
2. Belmont-Plaza Hotel. (*Stars and Spangles Under the Glass Hat.*)
3. Iridium Room of St. Regis Hotel. (*Ice-Quakes.*)
4. Billy Rose's Diamond Horseshoe. (*Toast of the Town.*)
5. Copacabana, the fall revue.
6. Versailles, summer revue.
7. Havana-Madrid.
8. Waldorf-Astoria Hotel.
9. Jimmy Kelly's. (The oomphiest.)
10. Village Barn. (For its rural hi-jinx and audience participation.)

* * *

The lofty ladies of the concert stage probably believe backstage politics are a necessary evil of professional life. It ain't necessarily so.

Surprising how little jealousy there is in the wings and dressing rooms of the night clubs as compared with the highbrow stage.

Like women everywhere, the cabaret cuties enjoy their occasional feuds, cutting remarks, name-calling and general feline cussedness but perhaps the

Directing dances for the fast-changing night club shows is a serious business and lots of hard work, but how it pays off!

corps de ballet could learn a thing or two from the chorus de bistro.

Maybe the reason lies in the fact that the average high-class cafe offers its artists and dancers better pay, fewer rehearsals, more stability, no exhausting road tours and generally better working conditions.

There is not the same old familiar struggle for better parts. A routine is set and remains so for six months to a year so that the competitive spirit is not so keenly developed and the ladies learn how to get along with one another.

* * *

"The *little* girls should walk down these steps and the *old bags* should walk right there."

It is John Murray Anderson directing the cast during rehearsals for a night-club show. He has directed and staged many shows and is known for the colorful, original nicknames he gives to dancers and showgirls. He groups the ponies into a line he calls "the little girls," and the show-girls are "old bags," the older line girls, "war-horses." He quickly spots personality characteristics in some outstanding member of the company and bestows upon her a name she shall be known by all her stage life. One girl, always chewing gum, is "Spearmint"; another dancer, always late, and just making it into line for the first beat of the music, is "Spark-Plug."

Anderson is one of the most persnickety precisionists in show business. He just about knocks himself out each production. If he is hard on the cast, he is twice as hard on himself. He repeats a sequence over and *over* and OVER again until each little glamour-puss in the line is herself a precisionist.

He pleads, entreaties, teases, threatens, cajoles, importunes, orders and commands. Once we saw him fall to his knees, raise his hands in supplication and while tears rolled down his face, beseeched the girls to *"please* do it right this time . . . just once before I die . . . I am an old, old man with not too many years to live."

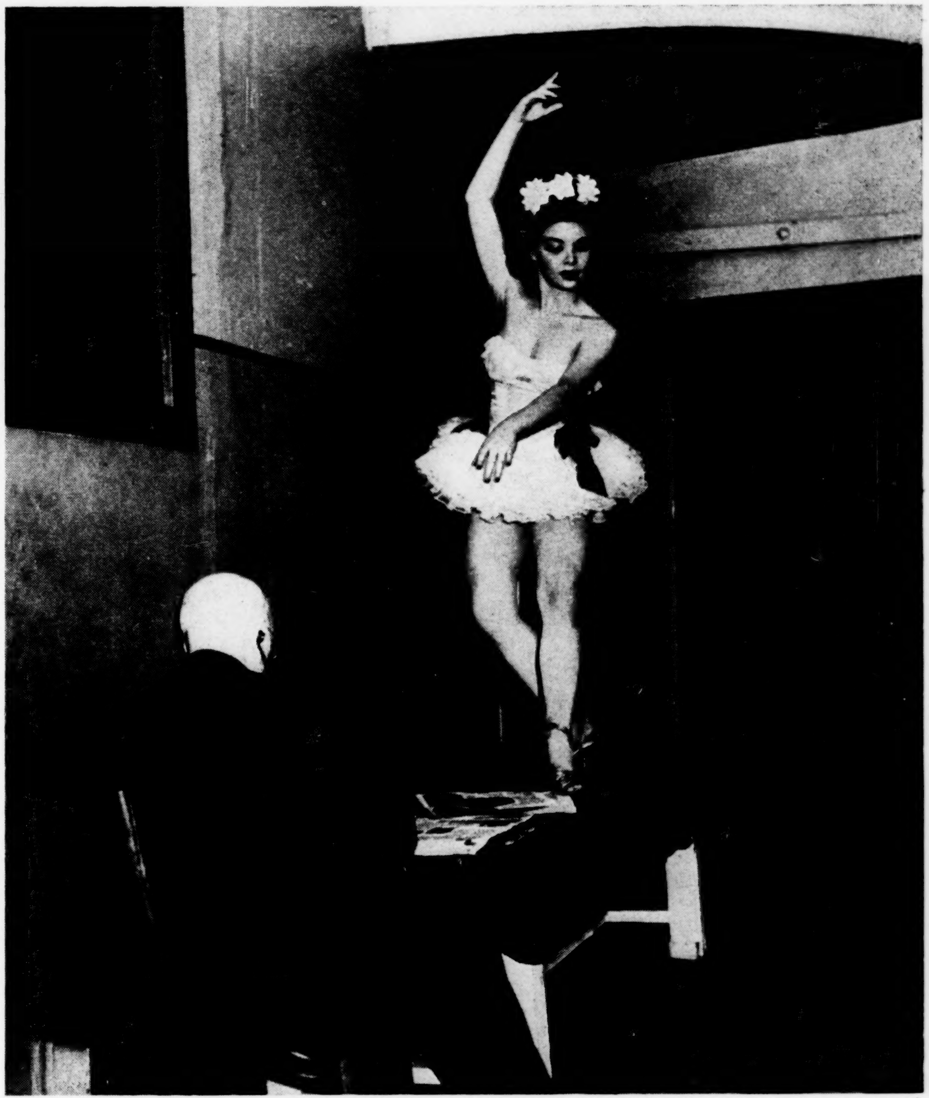
The new Carnival and Diamond Horseshoe revues are his latest pair of extravaganzas, but he has a long and magnificent record of successes ranging from the first Greenwich Village *Follies* in 1919 to motion pictures like Paul Whiteman's *King of Jazz.*

The choreographer for a ballet or musical comedy gets away with murder compared with the dance director of a New York night club.

The ballet or musical comedy choreographer is assigned so many hours for rehearsals, usually under terms of the contract, and then he is left pretty much alone to work out his problems of dance design and composition and to train his corps of dancers. He is judged by the finished product.

The nightery field, however, is much more personal in its relationships. The owner is often on hand through all the rehearsals, watching every minutiae, offering advice and suggestions, changing a few steps here or there, adding something to this and taking out something from that.

Owner-producers of the larger niteries hire expensive and famous directors for their shows but they seldom if ever miss a rehearsal. They know all the tricks and they supervise every detail of the entire production.



Earl Leaf

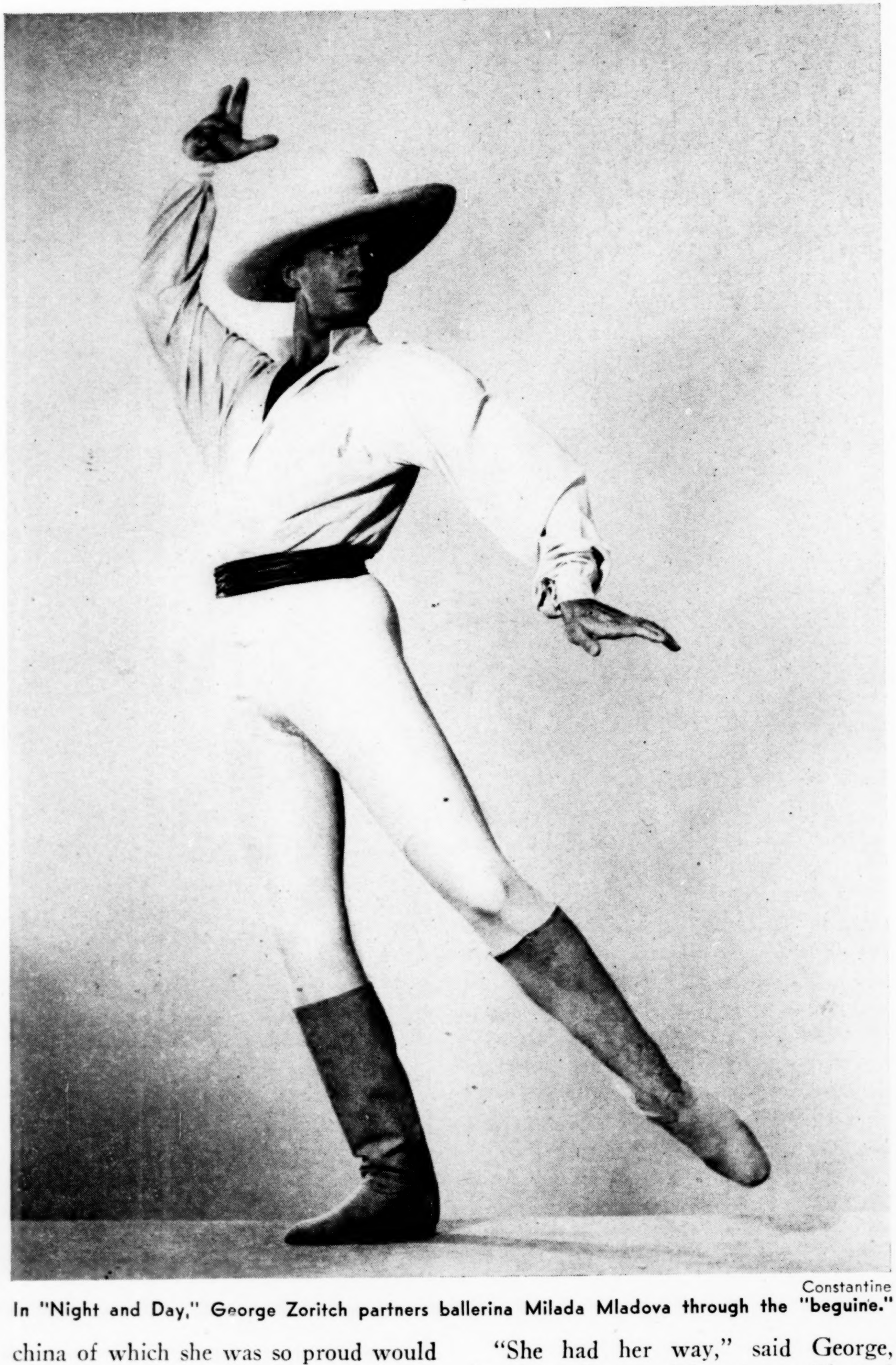
Tapper Sheila Bond warms up backstage at New York Club Latin Quarter, up on top of a table to keep out of the way when the cast dashes down the hall between numbers. Doorman Fred Kimmel, the traditional "Pop" of the club's stage door, unconcernedly reads a daily paper.

GEORGE ZORITCH

an interview by **CONSTANTINE**

DANCING CAME EASY to George Zoritch, because of his natural turnout for the basic ballet positions, but he nearly gave it up for good. After some years with the leading ballet companies, George grew to loathe dancing! Luckily, for movie audiences and dance fans, George welcomed a new approach to dance that working in the films offers when he accepted a part in *Night and Day*, the Warner Brothers screenplay on the life of songwriter Cole Porter.

"Since I was sixteen, I've lived up to the rigid demands of the ballet, and became so bitter against unfair treatment of dancers in a ballet company, that I reached the point where I hated dancing," George explains. "In a ballet company, when one is ready to take on an important part, he is forced to do minor roles in corps de ballet work instead. The only chance to do the better roles come in secondary performances. The reason they give you for this is that you are still very young and inexperienced. But may I ask when is the best time of your life to dance in order to gain experience, if it isn't when you *are* young and able? A dancer's life in the ballet is a most strenuous task. Numerous one-night stands, and sacrifices of your complete days to keep fit for dancing. You can't walk too much, because it's bad for the muscles. You have to watch your diet closely, a thing which I don't believe in because I love food. It also shortens my life in the kitchen—I like to cook, and can do it, too!"



Constantine

In "Night and Day," George Zoritch partners ballerina Milada Mladova through the "beguine."

Zoritch took his first step away from the kitchen and into ballet when he was eleven years old. His grandmother took him to a ballet matinee, and he was so impressed by the dancers that when he came home, he started to kick his legs high, attempted pirouettes and lept all over the house. This went on for days. Finally his mother decided it would be a good thing if this newly-found energy were harnessed in ballet class, so that the furniture and china of which she was so proud would remain intact.

He rebelled at the thought of going to a ballet school and begged his mother not to take him.

"She had her way," said George, "so there I was, doing deep *pliés* and *pas de chats* all around the place."

After the first class, the other children asked George where he had studied before and for how long, he took to it so naturally. He took classes for only six months and didn't resume lessons until he was sixteen, when he went to Paris to study with the great Preobrajenska.

Zoritch made rapid progress, and after six months of concentrated study, he was signed to appear at the Grande Opera with Ida Rubenstein's company, where he danced in several of Fokine's ballets and in one by Kurt Jooss. His next assignment was in Nijinska's company, and afterwards he joined Victor D'Andre's troupe. His dreams of extensive travel came true with this engagement. They toured Singapore, Java, Bali, through Australia for several months, and returned to Paris via India and Africa. There he was signed by De Basil, and when Massine and the Colonel parted ways, Zoritch stayed on with Massine's part of the Ballet Russe.

"I stayed with the Ballet Russe until my long contract was finished," said Zoritch, "and I would not sign another. I needed a good change . . . *away* from the ballet. I was lucky. I was engaged for the juvenile lead in *Early To Bed,* and it was so much fun to read lines and to do an entirely different type of dancing in musical comedy. The association with people on Broadway was one of my most pleasant experiences. Later I did my first straight dramatic part as the juvenile in a revival of *Death Takes a Holiday*. Then came Fritz Kreisler's short-lived *Rhapsody,* but I loved being in that show because I worked with a wonderful dancer and a sincere friend —Patricia Bowman."

Zoritch was always doubtful of his untried choreographic abilities. One day N.B.C. Television approached him to create a thirteen-minute ballet to Eric Coate's *Cinderella* music for telecasting. He became so interested in the dance combinations for the eight different people in the cast, that he almost forgot to arrange a dance for himself. This first effort was so well received that N.B.C. has assigned him to stage another to be televised in the near future.

Shortly after his debut in television, Warner Brothers called George to the New York office. There he met dance director Le Roy Prinz, who chose him

Classic dancer bids goodby to the ballet and scores success in musical comedy, the legitimate stage, television and movies.

and Milada Mladova to dance in the famous *Begin the Beguine* number in *Night and Day*.

"It was a thrilling experience," said George, "and I learned a lot about movie technique. Milada and I had to learn to do our dances very mechanically and precisely. Each section of the dance was photographed from several angles and from different distances. Our dancing had to be *exactly* the same for all takes, because when the picture is cut and put together, all the movements have to correspond to the original pattern.

"Working with Le Roy Prinz has not only been a great pleasure to me, but a lot of fun too. Milada was very sweet to dance with, in fact everyone connected with the picture was wonderful. I am greatly interested in acting, and I intend to continue studying drama. I hope that I will have the chance to make pictures my career—an actor's professional life is much longer than a dancer's!"

Throughout a long career on the ballet stage, Zoritch has been seen with many a brilliant star. He appeared with the continental companies of Ida Rubenstein, Nijinska, D'Andre, De Basil and Massine. Above, with Alexandra Danilova in Ballet Russe's "The New Yorker."

DETROIT PUBLIC LIBRARY

George Duberg

One of the greatest of Spanish teachers, Juan Beaucaire Montalvo made his last public appearance in "El Amor Brujo," dancing with La Meri.

EXIT AN HIDALGO

A tribute to JUAN BEAUCAIRE MONTALVO by LA MERI

Last January saw the passing of one of Spain's great and glamorous personalities, beloved by artists and pupils: Juan Beaucaire Montalvo.

This month, La Meri writes an appreciation of his contribution to dance.

ONCE UPON A TIME there was a little boy who so loved the stage and so longed to be a part of it that he would fill a small suitcase with make-up and theater baubles, walk down into the theater district, and then adroitly let the bag fall open. By which scheme he imagined that the on-lookers would think that he, too, was "theater."

And some years later, when this same boy had somehow wormed his way onto the bill of a small theater and appeared there for the first time, his mother, co-erced into attending the performance by a neighbor "in the know," rose, amazed and outraged, and left the theater when her son appeared from the wings.

It was long ago, that beginning of little Juan. And since that day he has been known and loved by all the greatest Spanish dancers of four decades, and by hundreds of pupils and teachers of Spanish dancing.

I did not know Juan Beaucaire-Montalvo until the late twenties when he had retired as a dancer to become the finest teacher of Spanish dancing in New York with a suite of studios in Carnegie Hall lavishly decorated with Spanish tile and *mantones de Manila.* I met him then, when lovely Maria Montero was rehearsing in his studios, and I was a member of her chorus. But those were the days when no Broadway show was complete without his choreography; when the Gertrude Hoffmann girls came to his studios; when Rosa Ponselle coached with him for *Carmen;* when that Keith bill-topper, the beautiful Trini, went to him for routines. And Pavlowa herself studied the Spanish dance under his gentle guidance.

His was indeed the most glamorous studio in all glamorous New York. And yet Beaucaire-Montalvo himself was then, as he was until the end, always simple, always kind, always sympathetic.

With true Iberian hospitality, he offered his studio to all his colleagues. Each found himself indeed *en su casa.*

The greatest Spanish dancer of that time was Amalia Molina, "Queen of the Castanets." Beaucaire-Montalvo had partnered her; she was small and arrogant and dark, and as Spanish as *manzanilla.*

Argentinita, the tall, the green-eyed, the artist who gave to the Spanish dance the wide *brazeo* . . . and the right to walk the concert stage. She was a long time friend of Montalvo's. And on her very first trip to the States the walls of his studios rang to spirited quarrels between this great lady and the then unknown stripling guitarist, Geronimo Villarino.

Argentinita, herself still a girl, brought to Montalvo her round-eyed, gauche little sister to learn the *quebrada* turns. "Pili will be a very great artist one day," said Encarnacion Lopez proudly, her eyes full of love for her sister. Argentinita learned for Montalvo a *Fandanguillos* in those early days. And they were friends until his death. As often as I have seen the great Lopez dance, never have I seen her more inspired than when she danced a *Bulerias* (in her street suit) at one studio party of Beaucaire-Montalvo.

Carmen Amaya was his good friend and he spent many happy hours at her

(*continued on page* 53)

Ronny Jacques

Members of the Volkoff Canadian Ballet doff their satin slippers to dance on the green!

Canadian Dance Notes

by FRANCIS A. COLEMAN

Winnepeg and Volkoff ballet groups start winter season.

Dance Teacher Toasted. The colony of ex-Vancouverites among the ballet crowd in New York City held a reunion in November to talk over their studio days at the June Roper School in Vancouver. Stuart MacKay, the costume designer, was host to guests Dorothy (*Polonaise*) Scott and her mother, who was Miss Roper's musical director for the Vancouver productions, Doreen Oswald of Ballet Theatre, Stephanie Antle of the Radio City Music Hall corps de ballet, Kay Armstrong, Duncan Noble of *On the Town* and Paul Elwer.

Winnepeg Ballet. In December, the Winnepeg Ballet toured through Canada's mid-western provinces, appearing at Regina, Saskatoon, Edmonton, Calgary and Winnipeg. The repertory totals some nine ballets, of which the newest are *The Wise Virgins,* to music by Walton, and *Dionysos,* a symphonic ballet on Rachmaninoff's *Rhapsody on a Theme of Paganini.* Management and production are by David Yeddeau, John A. Russell is the artistic director, and Gweneth Lloyd the managerial director of the company. Ballet mistress and leading danseuse is Betty Hey-Farrally, Paddy Stone is premier danseur and David Adams is a brilliant semi-character dancer. Other featured dancers are Joan Stirling, Dale Clark, Lillian Lewis, Joyce Clark and Arnold Spohr. Supporting dancers are Joan Anderson, Clare Brown, Viola Busday, Joan Chasney, Kay Esau, Shelagh Hershfield, Eileen Hyman, Sheila Killough, Gloria Kobrinsky, Eileen McClarty, Louise Nuns, Gwenie Popp and John Waks.

New Ballets include: *Etude,* a modern classical ballet with music of Walton, featuring Lillian Lewis, Paddy Stone and a corps of nine; *Les Preludes,* the Lizst symphonic poem, follows a formula of symbolism, with Arnold Spohr, Dale Clark and Kay Esau in solo roles; *Finishing School,* on Strauss music, affords opportunities to the corps for interpreting small roles of entertaining nature; *Kaleidoscope* is described as a "divertissement of national dances," with contrasts in folk themes and national songs assembled in brilliant fashion; *Les Coryphees,* after the Degas print, presents a solo ballerina with a small assisting ensemble. Paddy Stone dominates *An American in Paris* in a dashing ballet to the Gershwin score; *Planets,* somewhat similar to *Les Preludes* in form, draws on the resources of all.

Morenoff's Ballet Music-hall in New Success. The current Ballet Music-hall of Maurice Morenoff in Montreal, (numbered as editions 17 and 18), to celebrate the fiftieth anniversary of the studio originally founded by his father, has been judged the best spectacle he

(*continued on page* 53)

Earl Leaf

Auditions' Winner Miriam Pandor is from Europe, studied ballet from Marie Rambert in London. Miriam dances in hit, "Oklahoma!"

AUDITION!

by DORIS M. HERING

If you are a dancer-choreographer and think you're ready to plan your own concert, the Dance Centre of New York's 92nd Street "Y" offers you a chance to prove your talents

AUDITION!—the magic word that means so much to young dancers. It stands as the inexorable dividing line between years of diligent studio practice and the first glorious moment on a stage.

For the musical comedy and ballet aspirants, auditions, with all their tension, anxiety, and sometimes helpful aspects, have always occurred fairly frequently, and the reward in the form of a coveted contract and a chance for audience acclaim is always in sight.

But for the concert dancer-choreographer, especially in the field of modern dance, the picture had been one of unrelieved grimness—that is, until the YM and YWHA (better known to dance enthusiasts as the 92nd Street "Y") Dance Theater stretched out a helping hand just seven years ago.

Up to that time the story was always the same. The young performer decided that she was ready to face an audience. First, there was a theater to be located. Because her resources were limited she had to take what she could get, and it was usually inadequate for dance. Then came publicity, programming, ticket printing and selling, and the last-minute agony of trying to get theater rehearsal time with a non-too-cooperative backstage crew. And it cost five hundred to fifteen hundred borrowed dollars besides.

Finally the BIG DAY arrived, but even then she was pursued by doubt, questions: would the house be empty? Had the tickets sold? Would the audience be receptive or just curiosity-seeking? Could she hold their interest for a whole program all by herself? Or would they trickle out one by one, leaving just a handful of friends and relatives?

Sometimes, despite all these hurdles, the concert was an *artistic* success, but the bills still had to be paid, and this sort of took the glow off things.

The prospect of such an ordeal was enough to dampen the enthusiasm of many a promising beginner and to delay his debut far too long. The only solution was that someone with sympathy and vision should come along and create for these dancers a fair chance to realize their ambitions. And that's what finally did happen.

A group of prominent dance educators, with Mary O'Donnell as its first chairman, decided that there must be a way for these beginners to meet an audience without getting themselves in debt. They appealed to Mr. William Kolodney, Director of the YM and YWHA Dance Theater, and found not only a sympathetic ear, but instant cooperation.

A call was sent out for applications, and then they sat back to await returns. One by one they arrived from all parts of the country until they

(*continued on page* 37)

Ann Barzel

Catherine Littlefield, choreographer and dance director for musicals, ice shows and opera ballets, directs skater Elizabeth Kennedy via the mike at rehearsal of the new Sonja Henie "Hollywood Ice Revue," at the Chicago Stadium. Musical director Jack Pfeiffer at the piano.

SKATERIES

by CLIFF LOCKWOOD

News from the rollers-and-blades business . . . helpful hints from pros on dancing.

AT A RECENT luncheon with Perry Rawson and Herb Wilson, Gay Blades pro, I was very much interested in the discussions. . . . In fact some of the topics were so heavy that I decided to visit Perry at his private rink in Deal, N. J., to have a few points cleared up.

One item was the outside Mohawk, which, according to Perry's interpretation on and off skates is finished with a bracket turn. It seems that doing the turn from a ROF to a LOB the OF becomes flat, hence the bracket finish on the No. 1 step of this turn. I had to see it demonstrated on skates to be sure that I had understood Perry correctly.

Another topic was the Collegiate LIF to RIF edges for the man . . . and then the cross roll of the Collegiate for the girl. It was pointed out that the girl should bring her weight forward on the cross over rather than throw the foot and then bring her weight along in the middle of the roll.

The man's IF edges will be discussed later in an article by Herb Wilson, in which he will give us his views as well as those of Mr. Rawson on that subject.

At Deal I saw for myself that Mr. Rawson's ideas on teaching the beginner to plain skate bear fruit in a short time. He took one of the girls in our party out and changed her style from sidewalk skater to that of a Rawson rink skater in nothing flat . . . and he used benches at one end of his rink as parallel bars for a boy who had never been on roller skates before. When the short session was over Bobby was able to go along at even keel, to keep his balance, while going around the rink with Perry supplying the power skating.

* * *

Irene Maguire, versatile figure skating champion on blades and on rollers, recently passed first four dances in her Silver Medal test.

* * *

Mrs. Perry Giles, wife of the operator of Curvecrest, Muskegon, Mich., writes in asking about a dance discussion that deviates from the rules laid down for that particular dance in the ARSA Hand Book. This matter will be taken up in the February issue.

* * *

Recently discharged from the Army Air Force, Capt. George Werner and his wife Gladys Kohler Werner (the only gold medalists on rollers), 1941 and 1942 USARSA national senior dance champions, are back in Mineola . . . perhaps preparing for the 1946 nationals.

* * *

Someone has said, about the new *Ice Follies of* 1946, "Why don't they just call it the *Ice Follies?* They should drop the 1946, as it seems to be the same show as 1945 and 1944 and 1943." My reaction to the *Ice Follies of* 1946 is much different; there was no comparison to the 1944 and 1945 shows, unless one merely considers the fact that all *Ice Follies* (*es*) are skating shows.

We saw several newcomers . . . the return of Evelyn Chandler and Bobby Maxson . . . the grand piano

(*continued on page* 46)

Ballet Rambert premieres the second act of "Giselle" and presents a new ballet.

London Newsletter

by MARY CLARKE

LONDON, DECEMBER 1. This month's Newsletter actually goes back two days into October since it covers the London season by Ballet Rambert which lasted from October 29 through November 3. Let me say at once that this week of performances maintained the highest standard we have seen from one company in one week over the entire year. Rambert's last London season in June was stimulating and showed an enormous improvement in quality from its condition immediately after re-forming at the beginning of 1944. Even so, the June season was a thing of patches, albeit patches so rewarding that one forgot all about the threadbare places beneath.

But this last season, I repeat, had consistency. Nine ballets were danced, beautifully distributed over the nine performances and there seriously wasn't a bad performance of one of them. This is not to say that no dancer gave a less than perfect performance; it simply means that the quality of the company as a whole, the level of production and the lighting did not fail. A contributing factor also was the remarkable ability of Rambert's dancers *to wear costumes;* it must be a pleasure to design for these girls who have imbibed so much of their director's chic and sense of style.

As always, in a Rambert season, there were novelties. The second act of *Giselle* was seen in London for the first time; Frank Staff's new ballet *Un Songe* had its premiere and Walter Gore presented a new version of his *Confessional,* with costumes by Andree Howard.

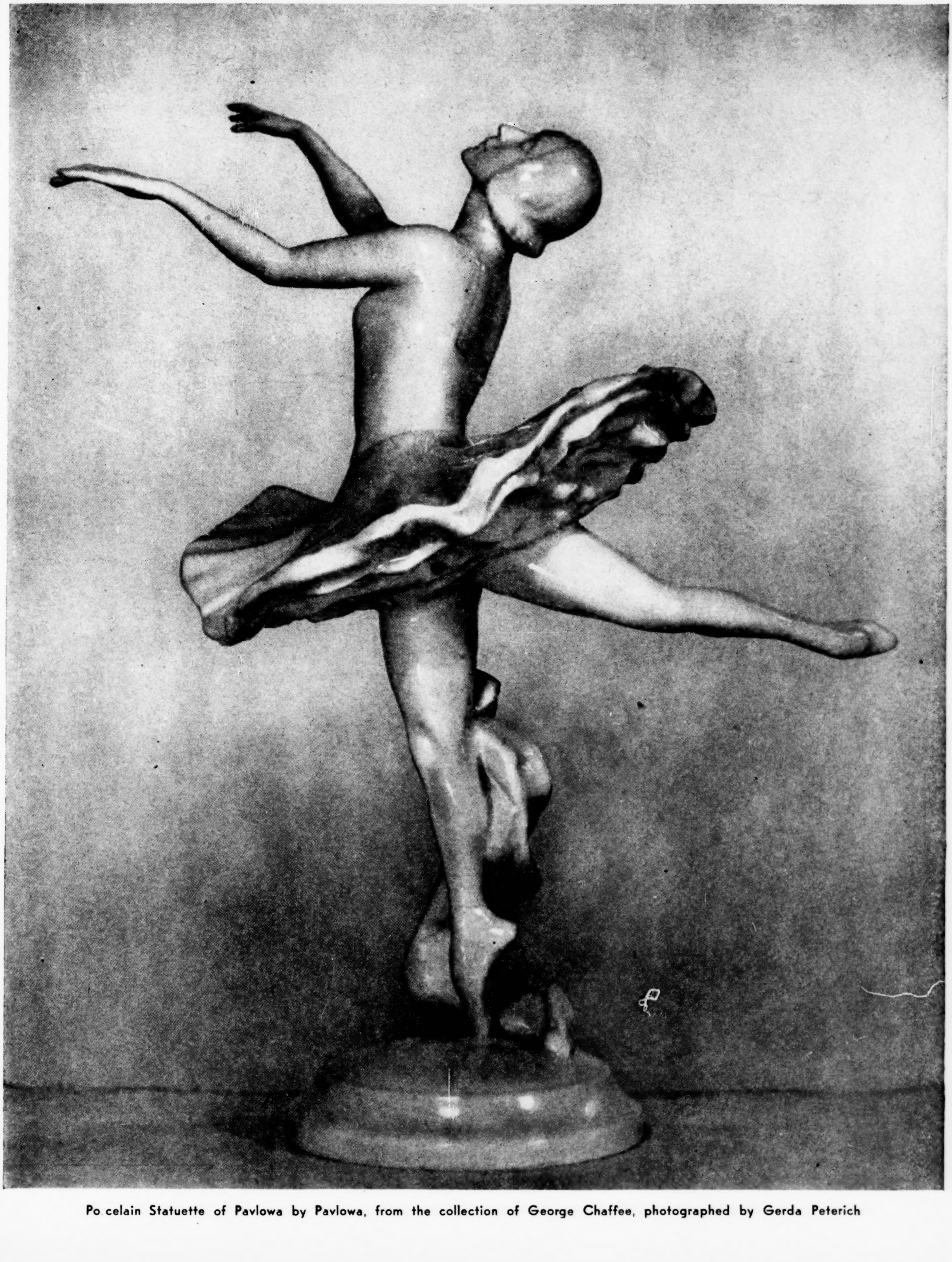
Pride of place goes to *Giselle,* partly because of the ballet's own renown and partly because of the excellence of this production. I do not use the word "excellence" lightly: I am aware of the traditions that surround *Giselle* and of the difficulties of execution and interpretation that the three leading roles present; but I am also most strongly aware that no production I have ever seen gave me more than a hint of the beauties of the Romantic Ballet which are so completely revealed in the Rambert version. To Hugh Stevenson, who was responsible for the decor and costumes, must go almost the full measure of praise. His setting is the customary woodland glade, situated in a dark and remote part of a forest, and so thickly surrounded with trees that one feels the sun can never reach so damp and mysterious a place. The dark green of the backcloth and wings blends so perfectly into the shadows caused by the dim lighting that the illusion is complete. The costumes are largely inspired by old prints contemporary with the first production of *Giselle,* and again and again the dancers in motion recall lithographs by Brandard and Chalon. Indeed, so lovely is the stage picture throughout that one almost welcomes pauses in the dance when one may gaze at the tableau undisturbed by movement.

To say only that the dancers were able to fit into Stevenson's conception and preserve its perfect period atmosphere would be praise enough, but mention must be made of Sally Gilmour's wraithlike Giselle, Walter Gore's finely danced and convincingly mimed Albrecht and Joyce Graeme's inhuman majesty as Myrtha, the Queen of the Wilis.

Un Songe proved something of a problem ballet—with most of the audience wondering whether they were being slow or whether choreographer Frank Staff was being intentionally "difficult." The programme note stated simply: "Amongst the people of a dream, a girl sees her lover identified with the Ace of Spades—a symbol of death. She meets them in reality." The first scene is danced without music in semi-darkness. The girl's white figure is dimly visible and out of darkness gradually emerge other figures who enter her dream for a second and as quickly fade. There is an interesting use of black screens, carried by the dancers, here; a variation on the gauzes used in Massine's *Ode* in 1928. This dream scene is the most effective part of the ballet. The silence, as time passes, suggests the mounting hysteria caused by a terrifying dream, while the action is well-contrived and easy to follow. It is with the return to reality that the rub comes. It is probably inevitable that the orchestra lights should be switched on suddenly, laying a broad shaft of light before the stage, but this, accompanied by the rather abrupt beginning of Lekeu's music, manages to sever the ballet ruthlessly in two and it becomes almost impossible to connect the figures who dance before Ronald Wilson's most lovely backcloth with the portents of the girl's dream. Staff's choreography has moments of great beauty, unusual enchainements and lyrical lifts, but there are almost as many exits and entrances in this short scene as in Tudor's *Jardin aux Lilas*—and without apparent dramatic justification. The experiment of dancing in silence might have come off better if the dream had formed the *centre* of a sequence beginning and ending in actuality (with music).

Walter Gore's *Confessional,* on the other hand, is an almost model example of how music can be infused at the right moment and then cease without administering any rude shock. This ballet uses only two dancers, three static figures, a speaker and a gramophone. The stage is surrounded by dark curtains and lit from above, suggesting a deep cell, while black-robed figures on either side provide a formal deco-

(continued on page 48)



Porcelain Statuette of Pavlowa by Pavlowa, from the collection of George Chaffee, photographed by Gerda Peterich

The Ballettophile . . . a column by GEORGE CHAFFEE

MOST ARTISTS ARE VERSATILE, their talents merely being concentrated on one particular art out of several that they might have chosen to follow. Often they are one thing by vocation and another, sometimes a closely related, sometimes a quite different thing, by avocation.

Many noted dancers would seem to have been long of two minds as to which of several arts they might eventually major in. They have even kept both at their professional beck and call for some years.

Dance and music, instrumental and vocal, go along naturally hand in hand. If there are many instances of dancers who later became musicians and hardly any the other way around, that is easily explained. If you do not begin and steadily follow the dance when you are young, it is unlikely that you ever will! But you have time to grow and mature in music or painting while you dance.

Of old, all dancers were instrumental musicians, trained (and they still ought to be), and generally composers as well, sometimes quite good music composers, as Salvatore Vigano. Pierre Gardel and Arthur St. Leon were accomplished professional violinists who might dance one night and be heard in a concert the next. Once at least each combined his two gifts in a single work, appearing both as solo dancer and as solo violinist in a ballet of his own composition—Gardel in his long popular *folie pantomime, La Dansomanie* (1800) and St. Leon in *Le Violon du Diable* (1849), at the Paris Opera.

Many dancers, especially women, have also been professional singers. Mlle. Desmatins (1675) began as a dancer only to become a grand opera singer. Carlotta Grisi chose to dance, but on occasion she also sang. In London, at the Italian Opera, in 1836, when only seventeen, she twice sang an aria, *Regnava nel silenzio,* from Donizetti's *Lucia di Lammermoor,* a work then still unknown there; it had first been heard anywhere in Naples only the year before. In Paris she appeared successfully as actress, singer, and dancer, in a musical comedy. In the 1840's Nathalie Fitzjames pursued a double operatic career as dancer and singer, sometimes appearing on the same bill as a featured singer in an opera and then afterwards (for full double bills were then usual) as premiere danseuse in the Grand Ballet of the evening.

Some noted dancers have been painters and a few, sculptors, by avocation, though seldom in a professional capacity. However, Eugene Coralli, a century ago, made a name for himself as a landscape painter while a premier danseur at the Paris Opera, and in our time, Hubert Stowitz has won recognition in both fields.

Mostly, however, like Fokine and Balanchine, dancers have sung or played, painted or sculpted, however effectively, only for their own private pleasure and out of an urge for expression in another field of art than their own most fleeting one.

Anna Pavlowa found pleasure, in what little leisure at best there could have been in her crowded life, in sculpting. It was probably more a flair and a relaxation than a serious persistent pursuit with her.

Indeed, Pavlowa was content simply to study herself in her mirror as a model and to sculpt. It was only at the insistence of others, including painters and sculptors, that she was prevailed upon to give more enduring form to her clay figurines, as her husband, Victor Dandre, tells in his life of Pavlowa.

It was characteristic of Pavlowa that she did not then simply turn her models over to some professional caster. She herself journeyed with them to a renowned 300-years' old factory in Thuringia and stayed there, on holiday, as it were, while her figurines were done in porcelain. She studied the technique and herself counselled and supervised as to just how she wanted her models handled.

Such is the history behind the five Pavlowa studies in porcelain figurines of Pavlowa.

Her sculptures, however, have a double interest. For she would appear to have cared only to make miniature studies of herself in action, in some of her favorite roles. Here, surely, one may look to see, if not how Pavlowa was actually seen "in action," certainly how she thought of herself as seen, wished herself to be seen and to be remembered as seen when dancing. Her figurines are not only how a dancer might model the dance but also an outward enduring expression of how a dancer modeled herself in her art.

At the moment, I cannot recall. any other noted dancer who was also a sculptor—natural as it is for one in that art to think and to work in those terms. But I am sure that Pavlowa is the first and probably a unique example of a great dancer who modeled only images of herself dancing.

Many artists drew or painted Pavlowa, many sculptors modeled her in action. Their works show us how artists saw Pavlowa the dancer in her art. Her figurines show us how Pavlowa saw herself in terms of sculpture and in herself, *dance* in terms of sculpture.

A painter or sculptor is primarily concerned to give a good acount of himself as an artist, whatever his subject. Sometimes he produces works interesting as art but only incidentally dance or a dancer in action.

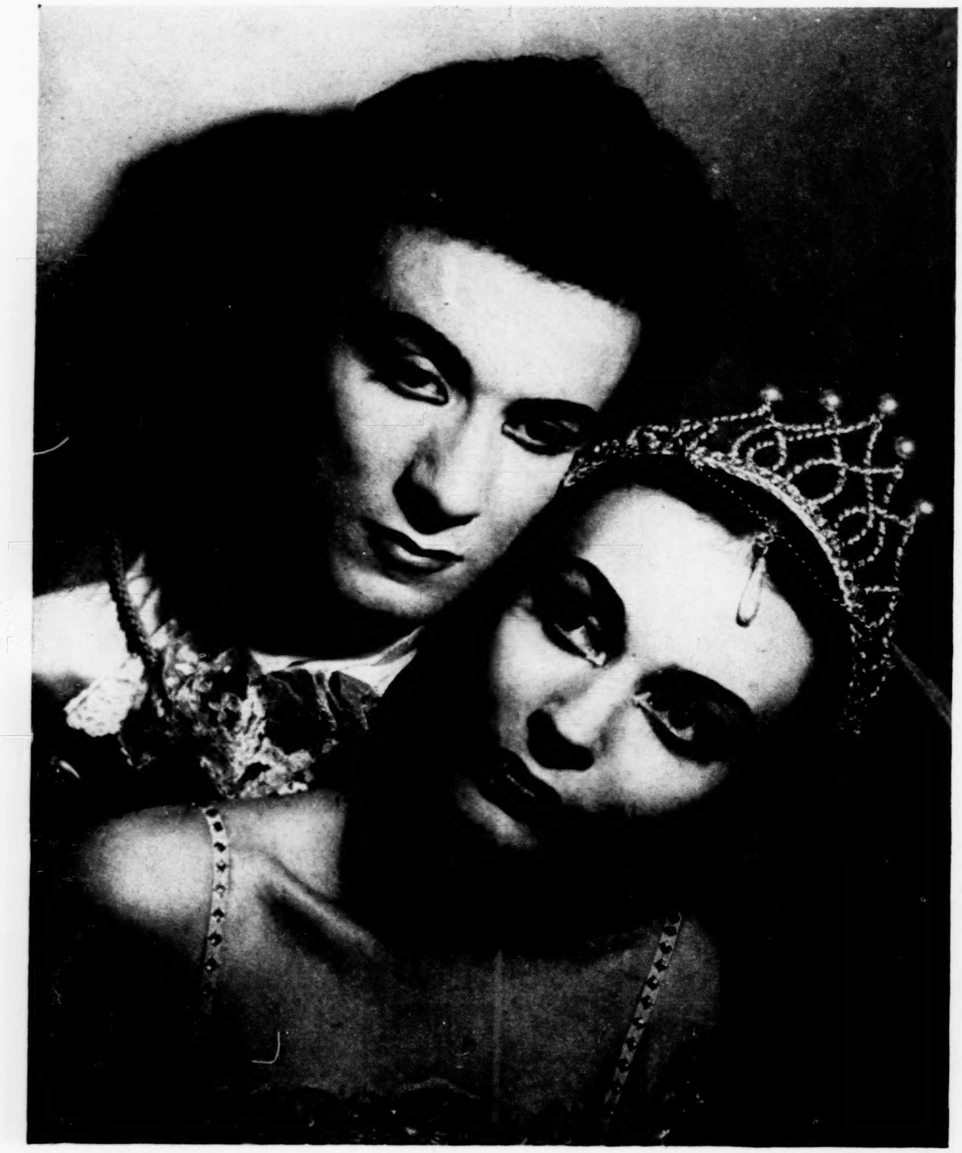
However, Pavlowa as the world best remembers her, shines through many artists' studies of her. This is perhaps especially true of sculptural studies—as Malvina Hoffman's bronzes (say, the Pavlowa *Gavotte,* a miniature masterpiece, and the bas reliefs of Pavlowa and Mordkin), or Laveroff's terracotta of the *Dying Swan* or Soudbenin's bronze, *Autumn Bacchanale.*

* * *

Anna Pavlowa died "in harness" or, as is said of dancers, literally "on her toes," in The Hague, Holland, in January, 1931, when on tour. It seemed fitting, by way of exception, that the "souvenir print" for this January, 1946, should be a photograph of a souvenir figurine of the greatest danseuse of the 20th century as she herself visualized herself "in action" and put it into enduring form. The statuette measures 10″ high by 7¼″ wide.

Bruno

Patricia Bowman, famed prima ballerina of the Mordkin Ballet and of civic operettas, is currently featured in the 13th annual Christmas show at Radio City Music Hall. Leonidoff's gay holiday spectacle, "Heigh-Ho!" has three scenes and a cast of more than one hundred.



Reports from Paris predict worldwide acclaim for Ludmila Tcherina, ballerina of the ballet company headed by her partner, Roland Petit.

Lido

Les Ballets des Champs Elysees

New company in France offers repertoire of interesting and dramatic ballets, and plenty of young talented dancers and choreographers.

New ballets, a 65-piece orchestra, specially commissioned music, decor by the best known French artists, costumes by Mme Karinska—it all sounds like a heap of money, doesn't it? Actually, the financial backing of the now successful Parisian company, *Les Ballets des Champs Elysees,* was most unpretentious: a number of people who believed in the ability of young Roland Petit and his group put up small sums and made the organization possible.

The artistic director of this enterprise is poetic Boris Kochno, whose association with Diaghileff and with the first Ballet Russe de Monte Carlo assure one of know-how. The driving force behind *Les Ballets des Champs Elysees* is 21-year old Roland Petit who is ballet master, choreographer and first dancer of the company. He started studying dance at the academy of the Paris Opera at the age of 11, and remained there eight years. Two years ago he told the director [Editor's Note: Serge Lifar?] that he would like to choreograph some ballets. The director let loose with a sarcastic harangue, concluding with the statement that, if Petit were patient, perhaps in twenty years he might qualify for the eminent position of choreographer.

But Petit was not patient, so he left the Opera and started giving solo recitals—doing all his own choreography. His dances included classical ballet and character dances—everything from Spanish to Javanese.

In a recital given in March of 1945 Petit presented a ballet, *Les Forains,* danced by himself and a group of young friends. It won so encouraging a reception that he arranged a repertoire of four ballets for the group and gave a subsequent performance at the Theatre Sarah Bernhardt. The ballets were *Rendez-Vous, Quadrille, Les Forains,* and *Poete.* Petit was choreographer of all of them and danced leading roles. Most of the works had specially composed scores. The troupe was very successful and the management of the *Theatre des Champs Elysées,* impressed with the reception, invited Petit and his company to give a complete week of performances at that theater.

Petit spent the next three months polishing his group in the old numbers and making new ballets. He invited Janine Charrat to choreograph Stravinsky's *Jeu des Cartes.*

On October 12, 1945, *Les Ballets des Champs Elysées* had a brilliant opening in the Theatre des Champs Elysées, with an audience made up of important people, and on stage a dozen or so dancers with talent and technique and, more important, an opportunity to show what they could do.

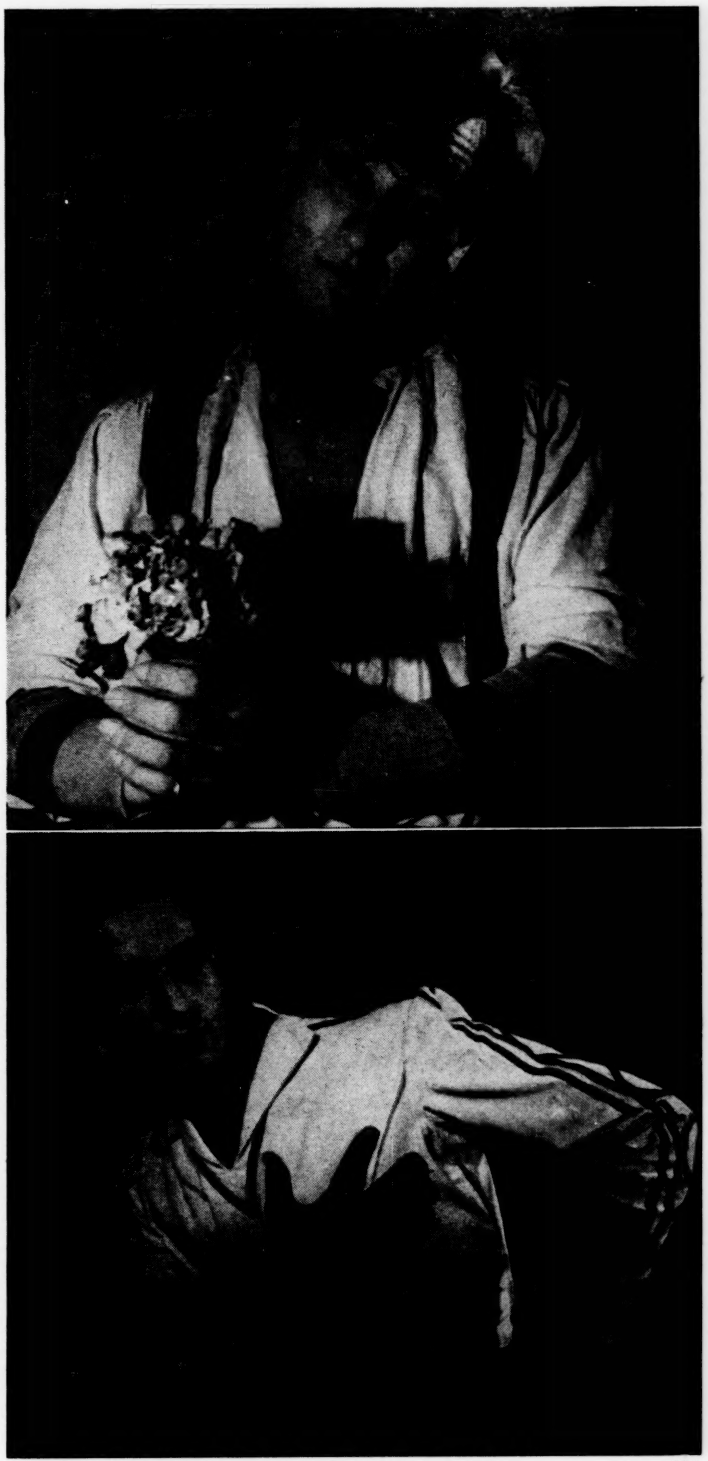
The most discussed ballet in the repertoire is *Rendez-Vous,* choreographed by Petit to music by Kosma, and danced before a back-drop of very much enlarged photo murals of a Paris sidestreet. The curtain for the ballet is by Picasso.

Rendez-Vous is the story of a young man, born under an unlucky star, who is to meet his Destiny that night. It is written by fate that his throat be cut. Destiny, who looks like just another Paris underworld character, meets the young man, who in despair concocts a story about having a rendezvous that night with his great love . . . "the most beautiful girl in the world." Destiny seems to believe this dreamed-up story and saunters off leaving the young man much surprised at the success of his lie. Suddenly the youth sees before him the incarnation of his story, "the most beautiful girl in the world," warm and alive, responsive to his caresses. For the first time in his life, the young man is happy. While he is be-dazzled by this joy, a sharp whistle is heard in the night. The girl immediately cuts the young man's throat and, in the manner of a prostitute, joins Destiny, who whistles a second time as he impatiently waits for her at the corner.

Roland Petit dances the role of the unhappy young man, with Marina de Berg as "the most beautiful girl in the world," and Youly Algeroff as Destiny.

Les Forains, Petit's first success, has a libretto by Boris Kochno and music by established composer Henri Sauget. Decor and costumes are by Christian Berard. The ballet is about itinerant players who set up their theater on the outskirts of a town, give their show and then go on. There is the little girl acrobat, the clown, the Siamese twins, the magician, the living statuary group and the sleeping beauty in a coffin. It is a sentimental piece, full of poetic touches. Ethery Pagava, who dances the role of the little acrobat, has been praised very much.

Quadrille is another ballet with a theme by Kochno. The choreography is by Roger Fenonjois, the music by Georges Auric and the decor by Valentine Hugo. *Quadrille* is set in a private room of a restaurant where a group of masked dancers come, after a ball.



Lido

Two talented dancers of classic and character parts in the new company in Paris, under Boris Kochno's direction: top, Christian Foye; Youly Algaroff.

Choreographed for the October season was *Le Dejeuner sur L'Herbe,* which Petit arranged to a story by Irene Lidova, secretary-general of the company. Waltzes of Joseph Lanner and decor and costumes by Marie Laurencin accompany this ballet, which is about lunch in the park. A vagrant interrupts the picnic, and a young girl, sensing the romance of his life, takes to the open road with him. The vagabond is played by Petit and Ethery Pagava is the young girl.

Of special interest to Americans, who have seen the Balanchine-Stravinsky ballet *Card Party,* is the *Jeux des Cartes* production of *Les Ballets des Champs Elysées.* Janine Charrat (the sensitive child of the French movie, *Ballerina*) is the choreographer of the new version of *Card Party.* The decor and costumes are by Pierre Roy. Jean Babilee dances the Joker, the role danced here by William Dollar and Frederic Franklin.

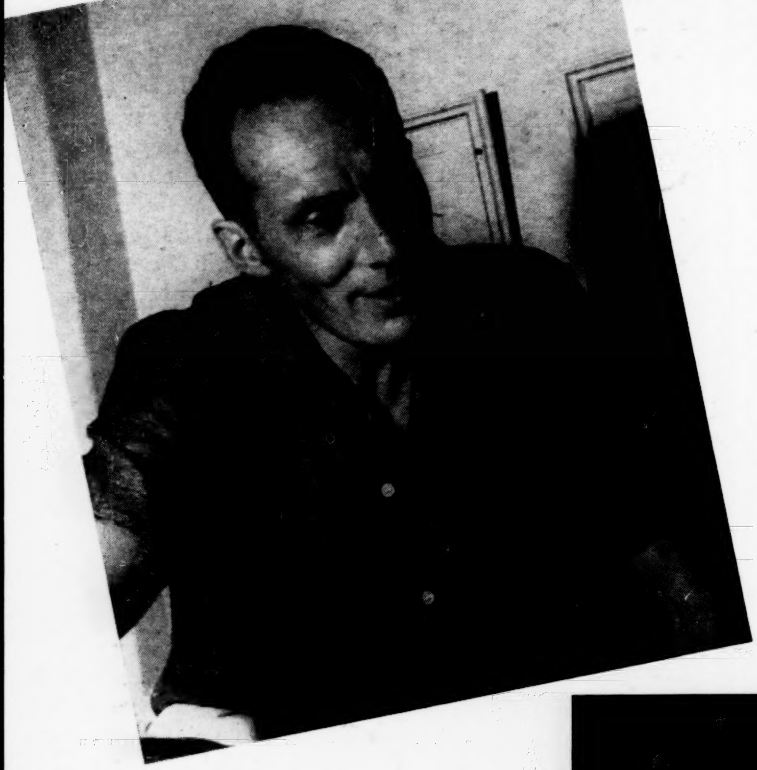
Classical ballets in the repertoire of the young company are a scene from Tchaikowsky's *Sleeping Beauty* and Fokine's *Spectre de la Rose.* The *Sleeping Beauty* bit, called *La Forêt,* is a reconstruction of the Petipa choreography by Olga Preobrajenska. It is the scene wherein the Lilac Fairy reveals the vision of the Sleeping Princess to Prince Charming who is hunting in the forest. Princess Aurora and Prince Charming are danced by Ludmila Tcherina and Youly Algaroff. Irene Skorik is the Lilac Fairy.

Athletic young Jean Babilée has been dancing *Spectre de la Rose* to enthusiastic praise. Na-

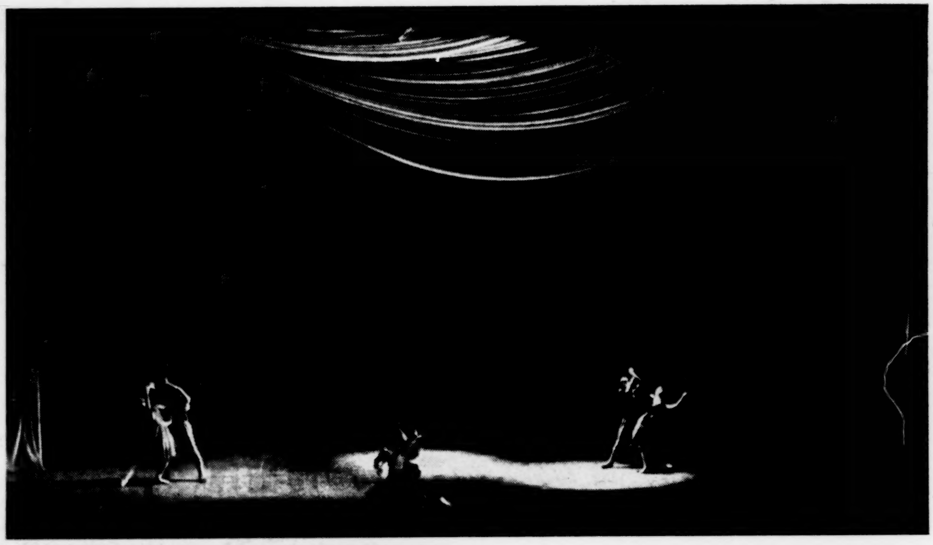
(continued on page 49)

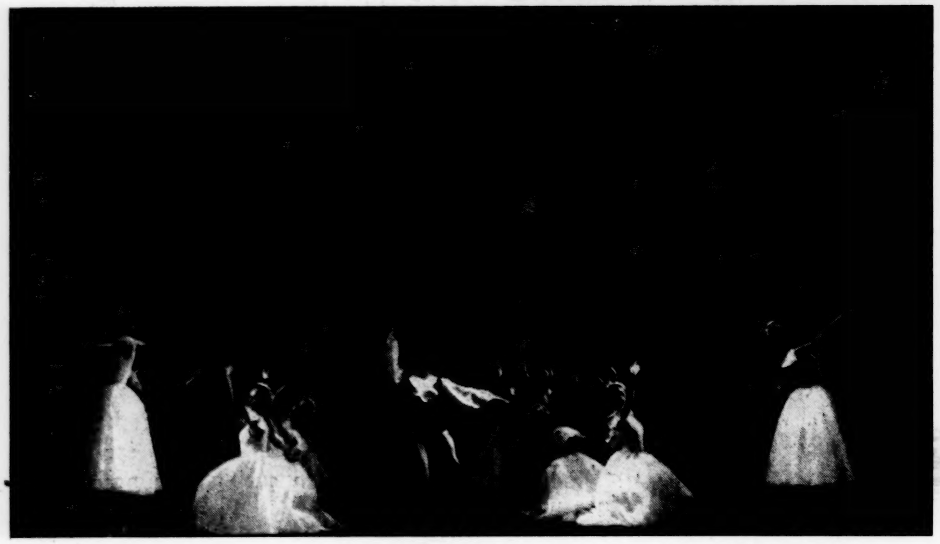
GALA BALLET SEAS

Brazil has played host to visiting ballet co
years. Now it boasts a company of its ow
Theater Ballet of Rio de Janeiro. Choreog
Schwezoff, invited to direct the 1945 sea
Municipal, staged the ballets for the opera
and created nine ballets for a gala four-w
ment. Due to the sincere efforts of Schwez
tual understanding between the young Brazi
dancers in the company, the Rio ballet p
into a rich facet of Brazilian cultural



Igor Schwezoff, well-known dancer, choreographed "The Red Poppy" for Ballet Russe de Monte Carlo. This season in Rio, he danced for the first time since his discharge from the U. S. Army, at a benefit performance for wounded Brazilian soldiers. Below: The Teatro Municipal Ballet in the production of "Les Sylphides," decor by Collomb, a recognized Brazilian artist for classic style. "Sylphides" was danced by Julia Horvath, Nathaniel Stoudinmiro and Bertha Rozanova.





Above: Castelo Branco's modern decor and costumes for Schwezoff's "Concerto Dansante" are marked contrasts to a classic ballet genre. Branco is a young artist of Rio's school of Bellas Artes. "Concerto Dansante" is choreographed to the Saint-Saens 2nd Piano Concerto. Right: Wilson Morelli, one of the talented male dancers in the Rio ballet, costumed for "Contes du Bouffon," a story written on Russian folk themes, with decor by Serge Soudeikine. Costumes for all ballets were made at the theater workshop under the supervision of Caputa Monde and Alberto Guerchi. The scenery was executed by Marie Conde and Collomb. Musical direction was under the batons of musicians-composers Francisco Mignone, Elegar de Carvalho, Enrique Spidini and pianist Otto Jordan.

SON IN RIO

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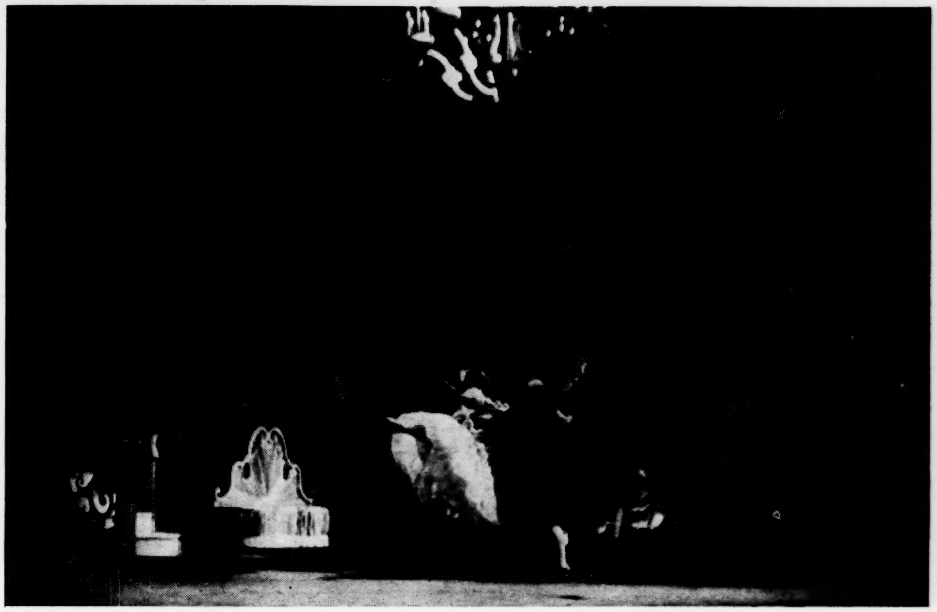


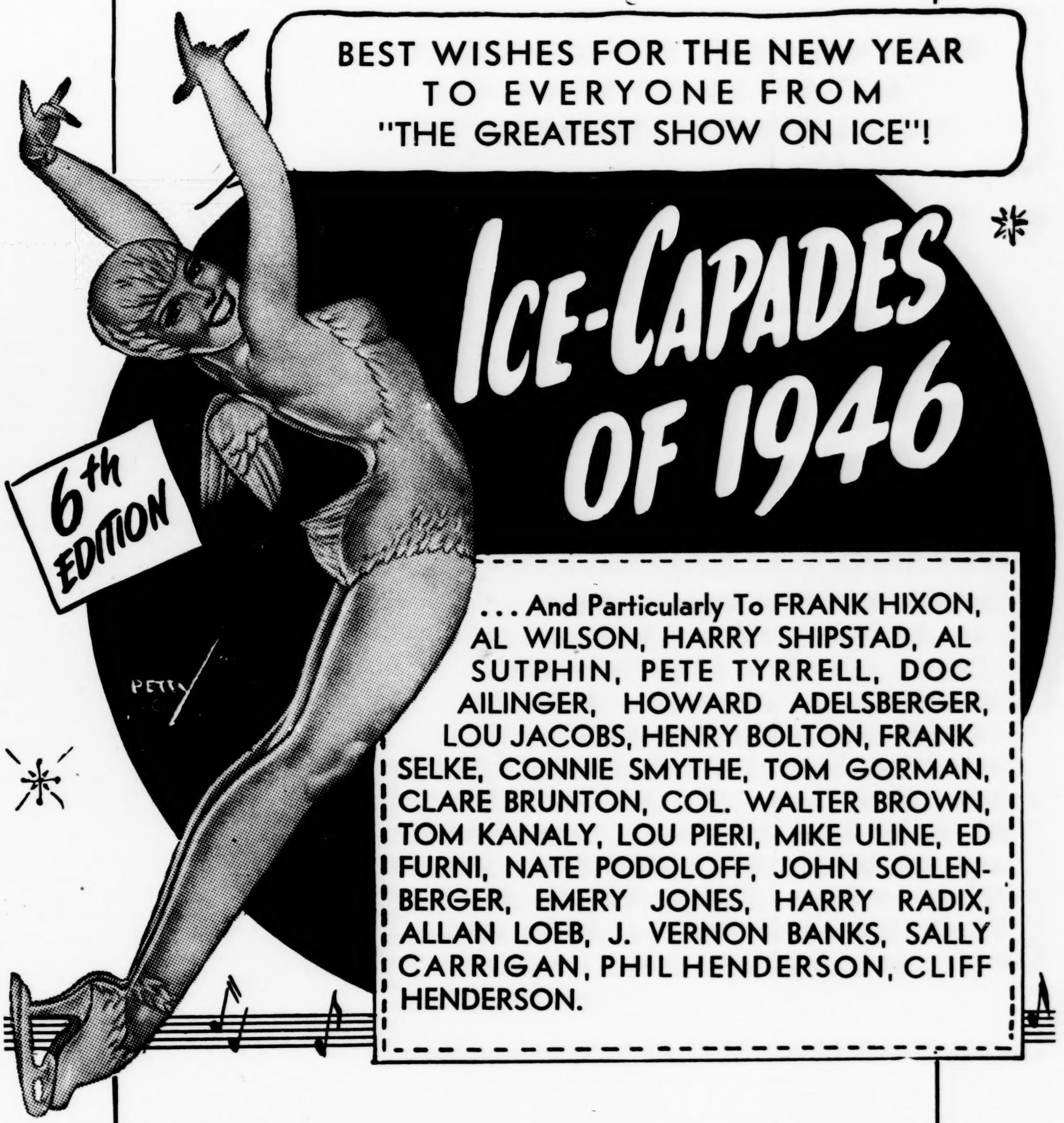
Three productions of the nine created for the Teatro Municipal by Igor Schwezoff include, top to bottom: "Red Poppy," with decor by Boris Aronson, costumes by Florence Martin and music by Gliere; "Drame Bourgeoise," photographed here in rehearsal clothes against the surrealist sets of Enrico Bianco (pupil of the celebrated artist, Portinari) is choreographed to Lizst's Valse Mephisto; "First Ball" has elegant sets by Collomb, music arranged from Joseph Lanner scores, and costumes by David Grey. Principal dancers Julia Horvath, Wilson Morelli and Amalia Lozano can be seen on stage in the "Drame Bourgeoise." (Photos by K. P. Klagsbrun.) Other ballets presented in Rio last fall were "Swan Lake," "Baccanal," "Sonata ao Luar," (Claire de Lune) "Eternal Struggle."

Chicago Civic Opera Ballet

The opera season is officially in! Musicians tune their instruments, ballet dancers rehearse and singers vocalise for their parts in Carmen, La Traviata, Faust, etc., launching operatic careers the country over. The successful Chicago Civic Opera is visited by Ann Barzel and camera.

Billie Lawrence, above, still in gay gypsy mood from "La Traviata" ballet, poses for a Dance camera before changing into second act costume. At the right, opera ballet director Ruth Page, all decked out in opening night orchids, pauses just a second as she checks last-minute changes before the first curtain.

Left: Fifteen minutes to go, and featured soloist Edith Allard gets help from a dresser with her costume for the "Carmen" minuet, oh please hurry! Right: premier danseur Walter Camryn takes it easy between acts. Top: "La Traviata" ballet on pointe, a pas de quatre with dancers Jean Kinsella, Jean Dovell, Jackie Drije, Edith Allard.



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Ballroom Dance

(continued from page 11)

will then mobilize your body for action from head to toe—there will be a rhythmic follow-through.

For an example of the way thought influences action, we'd like to tell you about the incident of the typewriter case. One of us wanted to carry the typewriter into the next room—reached down and grasped it by the handle, and came up with a start. The case was empty, and the powerful lifting muscles we had summoned to the task were shocked over the false alarm.

It is the very same principle of thought influencing action that affects our dance style. When we think primarily in terms of foot patterns, automatically the foot to be moved initiates the action. Rhythmically this is wrong, for in good dance style we observe first a slight movement of the body as a whole as it tips off balance.

For beauty and grace of movement, for fun for oneself, and comfort for one's partner, we must approach the problem of dance movement in terms of mechanical laws. The person who thinks of himself as "just a natural-born dancer" may believe this is quite unnecessary, and much ado about nothing. "Just put on the music," he says, as he is having a lesson from a long-suffering teacher, "and I can dance." But the person who is not self-deluded, and is anxious for genuine improvement, will realize that the movement of the human body, just as with all inanimate objects that move, must proceed in accordance with principles of postural design and the laws of mechanics that govern all movement.

Rhythm should be thought of as a problem in moving the weight of an upright, self-propelling structure. Every moving weight has three qualities—direction, distance and speed. To dance well we must be able to control these factors with each step we take.

The rhythm and style of all ballroom dances are expressed in the four fundamental weight changes. All steps, simple or intricate, are based on these weight changes. When these movements are learned so that they may be performed skilfully, the dancer has provided himself, for all time, with the fundamentals of any social dance. The basic rhythmic units, or steps, which

GIRL PARTNER WANTED FOR THIS DANCE TEAM

STIRLING & RUBIA "The Blond Rumba Team"

You wouldn't believe it but the above young Rumba dancer is really a blond young Irishman hailing from County Down, Ireland, who speaks with a slight brogue. It bears out the fact that art is international and knows no boundaries. His scrapbook is full of clippings, acclaiming him one of the American experts on Afro-Cuban dances. This distinction is further borne out by his having been the only non-Latin male dancer to pass the audition tests and dance the native rhythms in the show of the "Cuban Village" exhibit at the New York World's Fair. Afterwards he formed a theatrical dance team featuring the native Cuban dances and played the Act in nightclubs and theatres throughout the Mid-West. Then, just as the team started to get the breaks in show business, the Act was broken up by the war.

Now he is looking for a new partner, similar in appearance to the former; that is, she must be a "Rubia" (blonde), preferably with long hair, blue eyes, 5′6″ to 5′8″ without shoes, large build, size 16-18, about 17 to 20 years old. Experience is unnecessary as he feels sure he can train an American girl in these dances if she has the ability to learn. If the young lady is currently employed, arrangement might be made for rehearsal practice in her spare time. While there are no acrobatics, tap, ballet or lifts in this kind of dancing, it still requires that the girl give up a lot of time to preliminary rehearsals on technique. It must be clearly understood that some time would elapse before she would be ready for work. She must be a resident of New York City and free to travel out of town occassionally on engagements. Financial remuneration may not be much at the beginning, until the girl gains in experience and learns to give a polished performance. But afterwards the possibilities are great, as this type of team is classified as a "Class" Act in show business and is capable of playing the best places. The Act is also noted for its high ethics, never filling jobs requiring the girl to be hostess with the patrons. Blonde young ladies interested in further information about this team opening should write to Michael Stirling, 72 E. 190th St., Bronx, N. Y. C., or telephone him at FOrdham 5-2716, about 8 p.m.

form each dance are made up of these elemental weight changes. Finally, each social dance is composed of combinations of these rhythmic units.

In other words, dances are made up of steps, or rhythmic units, and steps are made up of the weight changes.

Modifications in the manner of making the weight changes are peculiar to each of the classic social dances. It is the characteristic way of making the weight changes that gives the different dances their individuality. For instance, in the Rumba we are concerned with the shifting of weight through the hips; in the Samba we learn how to change weight with a slight undulating roll of the body from the hips on up. But despite these differences, the underlying principles of movement are the same. We change weight skilfully to dance rhythmically and gracefully, whether Waltz, Foxtrot, Rumba, Tango, Samba or any authentic ballroom dance.

There is a special bonus for the earnest ballroom dance student. Because ballroom dancing is based upon the rhythm of natural, or ideal, movement, you will find that as you acquire skill in dancing, you are establishing better movement reflexes which will pervade all your life's activities. You will be learning to dance well, but at the same time you will be helping yourself to achieve a lithe, graceful, healthful body.

Next month we shall describe the technique for the four weight changes, and the efficient way of executing twists and turns. In subsequent articles on the different dances we shall describe any necessary modifications of technique which are necessary to capture the flavor of the dance under consideration.

News

(*Continued from page* 6)

chestral Association in a Carnegie Hall concert. *Adventure in Ballet* presented BALANCHINE ballets to music by Tchaikowsky and Stravinsky, and dances choreographed by Bolender to Mozart. All of the dance numbers were first presentations.

Musicals. There's a young man not yet turned eighteen who can boast of being in five hit musicals in a row, the

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latest being the current *Are You With It?* At fourteen he was a featured dancer in *Best Foot Forward,* until the authorities discovered his real age at the end of the second week! Lou Wills, Jr. is the name—one he adopted in honor of Lou Wills, the acrobatic wizard who has been teaching Junior to dance since the lad was seven . . . Agnes de Mille is expected to do the dances for Erskine Caldwell's *Tragic Ground,* with Aaron Copland music and production by Oliver Smith of Ballet Theatre . . . Ray Bolger will head the cast for the revue, *Three to Make Ready.* Harold Lang is featured dancer . . . *The Duchess Misbehaves* has George Tapps for dance director . . . Bambi Linn, dancing star of *Carousel,* may be scooped up by the movies, has been talking to David Selznick.

Dancers in Concert. The Young Peoples Dance Theatre of the Oranges, N. J., continuing in their work to present dance to the layman in a familiar and enjoyable manner, offered new numbers at their Nov. 16 concert: *Four Girls on a Ferry,* to Morton Gould music, *God's Country,* with music from Dvorak, *Variations,* to Jerome Kern music, *Darkest Hours,* danced to music by Greig, and *Day Dreams,* to Gershwin compositions. The choreography consists of everyday activities and emotions, translated into dance figures . . . A performance for children was given by the faculty of the Creative Saturday School, to which adults were admitted if accompanied by a child. Blanche Evan was responsible for the dances, Norma Reiner the music, Beatrice Roth the dramatics, and Carol Harriton for folk songs . . . The San Francisco Dance League, besides a series of public concerts, has instituted a workshop program, including lessons, panel discussions, lecture-demonstrations and group concerts, all with a focus on the "Dance in Society," which would relate dance and dance instruction to the high school, the college and community or civic programs . . . The African Academy of Arts and Research is sponsoring a few out-of-town concerts for Asadata Dafora and his group of dancers, repeating their Carnegie Hall success of last season. The program, *African Dances and Modern Rhythms,* traces African

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dancing from primitive to tap-dancing days . . . At the ETHNOLOGIC DANCE CENTRE during Nov. and Dec., LA MERI, her Natya dancers and visiting guest artists continued their interesting Tuesday and Wednesday evening performances; plus DVORA LAPSON and her series of Jewish dance repertory on Sunday evenings, the HAWAIIAN FEDERATION OF AMERICA on Friday, Dec. 14, and ASADATA DAFORA on Thursday, Dec. 6 . . . The BROOKLYN INSTITUTE OF ARTS AND SCIENCES presented two dance performances for young people; on Nov. 24, EDWIN STRAWBRIDGE and his group (FLORENCE DUCKWORTH, ROSSIE GILMORE, RICHARD GAMBLE, BROOK NEWLOVE, PHILIP BRESNAHAN, JON LASHER and DAVID WEISS) in *Christopher Columbus,* a dance suite in three acts; and on Dec. 1, IVA KITCHELL, accompanied by HARVEY BROWN, presented her program of humorous dances.

Folk Notes. The AMERICAN SQUARE DANCE GROUP, led by MARGOT MAYO, held a big get-together on Nov. 25 for its members returned from the services. Folk songs and folk and square dancing were enjoyed by a large attending crowd . . . At the Christmas Bazaar held for raising scholarship funds by the DALCROZE SCHOOL OF MUSIC on Dec. 2, folk dancing in authentic costume was given. From International House came members of the Polish and Finnish groups. And the COUNTRY DANCE SOCIETY let us sample some English folk dances. Afterwards, PHILIP MERRILL, the leader of the English group, led everyone in an English square and the Cumberland. Cafe Society's RUTH NEAL entertained with folk songs, and Christmas gift-buying was the order of the afternoon.

Dance Personalities. Polish author ALEXANDER JANTA is on his way to India in connection with a planned American tour of a new Indian Ballet Company. Janta produced the Ram Gopal and his company tour in Paris and London before the war . . . MABEL FAIRBANKS, sepia ice-skater, may tour Europe next season . . . Dancers who have been touring Europe this season (USO) are returning, with many tales to tell of GI and civilian audiences over there: BARBARA STU-

(continued on page 40)

Audition!

(*continued from page* 20)

totalled some fifty or sixty. Nobody was refused on the basis of the application unless his period of training was deemed insufficient. Five years was, and still is, considered to be a fair minimum, although exceptions are sometimes made on special recommendation.

When the first audition was held, the judges were just as excited as the dancers. They took their places in the darkened auditorium and eagerly watched each newcomer go through his paces for fifteen minutes. Multiply fifteen minutes by sixty contestants, and you have ample proof of the enthusiasm and patience of these judges. In fact, it wasn't until very recently that the initial audition was cut to seven minutes, with an option on fifteen minutes if the committee so desires.

Seven minutes may not sound like much, but it's amazing how accurately they can evaluate a performance in just that short time—because all the judges are completely in accord as to what they are looking for. By far, the most important characteristic is creativeness. If a dancer possesses this, plus a sound technique, he's winner material. But the combination is exceedingly rare, as the judges will sadly tell.

Showmanship and a winning personality are very pleasant, but alone they do not make a winner; nor does technique alone. As an example of the value set upon creativeness, there's the story of the young girl who auditioned and was told to go home and work on her technique and audition again the following season. When she returned, she received the same instructions. The third time, she became a winner.

After the auditions are over, those who do not win are sent a letter offering them the privilege of contacting any or all of the judges for personal criticism. To an outsider this seems a wonderful opportunity, but surprisingly enough, only about 25% avail themselves of it.

And to the four or five winners that wonderful word, "debut," becomes an impending reality. But how different is their path from that of the poor little dancer of a few years back! A perfect dance auditorium awaits them. Tickets have been sold; a large and receptive audience is assured; and the dancers don't have to bear a whole program on their inexperienced shoulders. In addition, to give the debut a truly professional finish, they go through a special preview performance for the committee. Costumes, lighting, choreography and presentation are carefully and intelligently criticized and improvements are suggested. Everything to make their first concert a little easier and happier.

Jim Wommack

Juan Reyes, dancer and teacher, was featured soloist at the Peidmont Festival of Music and Art in Winston-Salem, N. C. The Festival is an annual event and successful civic enterprise.

Of course, it would be nice to say that the Audition Winners project has always had smooth sailing, but like all artistic ventures, it has had its share of detractors. Most criticisms of the project fall into two categories: "The committee favors modern dancers" and "New Yorkers are given preference over out-of-towners."

Yes, the moderns do come out a bit better in the auditions, but more than 75% of each year's applicants *are* moderns, and the remainder is divided between ballet and Duncan technique.

In addition, ballet dancers as a rule are not trained to choreograph for themselves. Therefore, if they want to hold interest as soloists, they have to possess phenomenal technique. This is rare in dancers whose average age range is between 18 and 25.

So much for the techniques. What to do about out-of-towners poses a problem that it is not so easy to dismiss. The auditions are open to dancers from all parts of the country, and they *do* come even from California. But some young people are so eager for an opportunity to show what they can do, and they are so certain that they'll win, that they forget it costs money to come to New York and to live here even for a short time. Each out-of-town applicant is conscientiously warned that the auditions offer no monetary prize and no lucrative contracts. But still they come, and if they do not qualify, are sorely disappointed and sometimes bitter.

Perhaps some day, enterprising organizations in other parts of the country will inaugurate auditions winners concerts patterned on the excellent example provided by the YM and YWHA and its corps of competent judges. The committee reads like a who's who in the field of dance education: Martha Hill, Louis Horst, Elna Lillback, Eugenie Schein, Marion Streng, Muriel Stuart, and Anita Zahn. They consider their work, not as a tiresome volunteer job to be dispatched as quickly as possible, but as a mission. They derive great satisfaction in helping young people develop a sense of proportion about their own work and in taking some of the edge off what is at best a hard road. They get a real kick, too, out of opening the first door to artists of the caliber of Valerie Bettis and Pearl Primus, two recent winners.

This same satisfaction is shared by the audience present at the concert. Although unfailingly discriminating, they find it lots of fun to share this big moment with the dancers and to let their applause tell them that they wish them well.

British Information Services

Dancers of India: young girls perform their native dances at an All-India Festival, Delhi.

From Our Mail Bag

Servicemen write of dancing in other lands, of USO work

Letter written to dancer-choreographer Ruth Page, and forwarded to us, describes a dance program in India.

Dear Ruth:

I have had another leave in India and while there saw three different dance concerts: folk dance of Manipur, North Indian dance and South Indian dance.

The folk dancing I did not enjoy, for the performers were not well-trained for artistic work; they danced as do the people in the villages and at festivals. But it was most interesting as one phase of Indian dance: vigorous, lusty, good-humored, an expression of one of those gatherings in rural jungle areas. Many of the steps, movements and rhythms were complicated and had beauty, if not always perfectly executed.

The program of North Indian dances was enjoyable, as given by radio, stage and screen artists. One singer is very popular, both on the All-India radio and in films, and has a remarkably fine voice. She sang classical Indian music, which is thrilling to hear. The several female dancers were all good enough. Their style of dancing is loosely termed "Northern," is enjoyable to watch, and doesn't require great concentration to follow because of its large, open, gracefully-rounded movements. The rhythms are enticing, too. The dance forms include the mudras and all the arm and hand positions; the feet accompany in rhythm, and the dancers use the whole body for expression of certain lines; they use back bends very often. It is this style of Indian dancing which Westerners usually think of as "oriental" dancing. It is the dance that has been influenced by the invading and surrounding countries, chiefly the Persian and Arabian cultures. I think the style is better understood by Westerners because it is the least different from Occidental dance.

One of the artists on the program was a popular film star, so you can imagine what an ovation she got . . . something like the personal appearance of a Hollywood celebrity on stage. She was an exceedingly lovely girl but her dancing, compared to that of the other girls, was like that of our own Hollywood actresses-turned-dancers. She was completely charming, however, so charming that the audience, to show its appreciation, showered the stage with ten-rupee notes! Can you imagine an artist in America being tossed ten-dollar bills, instead of flowers, across the footlights? No doubt many dancers would approve, and it certainly is more practical!

The one male dancer, who closed the evening program, at first repelled me because he began his dance with the same movements contained in the girls' dances. In a few seconds I changed my mind, for the mounting intensity of his movements, which were the exaggerated and strengthened movements from the girls' dances, culminated in a grand, virile dance. The applause at the end of his number showed the approval of his audience.

I saw a concert of pure classic Indian dance given by two girls from the South of India: Yogam and Mangalam. This dancing is almost indescribable: the most complicated and involved series of arm, hand and finger positions that can possibly be developed, and which requires most intense concentration to follow. Body movements are small and in place, and the feet beat out a complex counter rhythm, accentuated by ankle bells. Position on stage is almost fixed on one point, and long full movements are seldom used. The orchestra was one of the best Indian orchestras I have ever heard and seemed in perfect accord with each dance. Needless to say, the costumes were magnificent.

The dance forms here are ancient, preserved in the carvings on temples and told in religious rituals. It is thrilling and very often spiritually exhausting. I wish the Western world could see more of the really classic Indian dance, though I know few who could take a whole evening of it. I hope it will soon be possible for the groups and dancers to tour America. The two girls, Yogam and Mangalam, have been highly complimented by Uday Shan-Kar, a good endorsement indeed. Shan-Kar's dance dramas appeal to everyone, East and West, and are an example of what I have been fortunate enough to see on my few leaves; I wish I had more time to learn more about it, and perhaps to study it.

S/SGT. JESSE SEAMAN
Burma

From Canada comes a letter of appreciation for the department on Canadian dance news.

Dear Mr. Orthwine:

As an old admirer of your magazine, Dance, I wish to congratulate you on your coverage of Canadian news and particularly the attention given to events in Montreal by your writer Francis A. Coleman.

I do not know Mr. Coleman personally but can see by his writing that we are blessed with at least one honest and sincere critic. It is about time that we have this great advantage of real critical opinion, and I have addressed these remarks of appreciation to you only because I have heard Mr. Coleman's fine work discussed pro and con.

Yours very sincerely,
E. NORIN, Montreal

An alert dance instructor cooperates with civic institutions to further dance education and appreciation.

Dear Editor:

Your article on "The Dance School Competes for Pupils," in the May, 1945 *Dance* interested me tremendously. Your point that an encouragement of general interest in the dance will open the way for every teacher to reach new pupils appealed to me particularly, as I have found that every time I have danced myself, spoken on the dance or presented my pupils, there has been an immediate reaction in inquiries about lessons in dancing.

Since I stress music appreciation along with the ballet training for my pupils, I was invited last year to affiliate with the New Jersey and National Federation of Music Clubs. In March I presented a program for the Mainland Federated Music Club on "Composers and Choreographers in Ballet History," which aroused interest in ballet as an art among the musical group who had not given the dance very much consideration as an art.

The Atlantic City Free Public Library has been most cooperative about placing books on the dance on its shelves and this year my pupils and I donated a ballet book to the Juvenile section of the library, a plan we hope to follow each year. In 1941, the library presented an exhibit, "One Hundred Years of Ballet," which I arranged for them from my collection of ballet prints.

Your article in the August *Dance* about Mr. Chaffee's marvelous collection was thrilling and fascinating. I hope *Dance* will continue to have features of that type, as they are so helpful as well as interesting, particularly to those of us who are looking for additional material on dance history.

Sincerely,
ELIZABETH DURELL
Atlantic City, N. J.

Letter written to Jack Stanly by his former tap assistant, Charles Julien, now connected with the U. S. Army, Special Services.

Dear Jack,

Just received your letter and the *Dance* magazine. As usual, I read your letter and the magazine with my usual feeling of longing for a speedy return to the good old U. S. A. and the opportunity to get back into training under your expert and critical guidance. In spite of all the hardships and inconveniences involved in my endeavor to perform the duties assigned to me, it has been a wonderful experience and if our efforts to entertain gave half the pleasure the G. I.'s applause indicated, I have been richly rewarded.

I was assigned to the 13th Special Service Co.—four platoons and a headquarter group. Each platoon worked independently of the others, each with its own theatrical group, motion picture projection group, library technician, and athletic technician. Most of us were able to take part in at least two of the activities. While in England, the 3rd Platoon needed a dancer who could also stage dances and musical numbers for a revue with which they were to tour the 8th Air Force bases in England and Ireland. I was with the 8th at the time and transferred to the 13th. By keeping steps very simple and using formations, I did not have any difficulty making the G.I.s dance. Two girls from the USO were assigned to us and the show which we called *Off Limits* was very successful. After fifteen months in England we hit the continent in time for the Bulge where we serviced the 82nd Airborne Div. (The girls left us in England after *Off Limits*), then with the 28th Inf. Div. in the Colmar pocket. Our next was the 69th Div. fresh from the States. After that the 22nd Corps in Germany till the war's end. We did up to five shows per day (we discarded the revue idea). We

(continued on page 52)

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News

(continued from page 36)

ART, formerly of the Radio City Music Hall, was in the cast of *Rosalinda,* which played in Nuremberg, where the Opera House roof leaked so badly that the dancers were dubbed the "Water Ballet." . . . Night-club ballerina GERRI GALE left ballet slippers for souvenirs all over the South Pacific to boys who enjoyed the classic dance . . . Ballerina ELAINE RODGERS, pupil of WALTER CAMRYN and BENTLEY STONE in Chicago, is with a USO Unit now in the South Pacific . . . Mistaken identity: musical comedy's DON COSTELLO is very much alive; it's the M-G-M actor Costello who died recently . . . JOSE GRECO left for Spain early in Dec. to recruit talented dancers and musicians for his company, *Iberia,* to be presented in concert during the 1946-47 season under William Morris auspices . . . KYRA HUBBELL, daughter of ADOLPH BOLM, known to the dance profession as Kyra Alanova, has been appointed to the faculty of the Cincinnati College of Music, to teach stage technique, movement and styling.

The Night-Club Circuit. Nicky Blair's CARNIVAL Club is the newest spot in New York, with a show produced by John Murray Anderson and headed by MARTHA RAYE . . . ALEXIS ROTOV opened at the Miami LATIN QUARTER on Dec. 21 with his repertory of satiric dance . . . PAUL and GRACE HARTMAN are doing a return engagement at the WEDGEWOOD ROOM in New York's Waldorf-Astoria . . . The Belmont-Plaza's GLASS HAT offers *Winter Wonderland* as its holiday show, with the KATHRYN DUFFEY dancers.

Dance Profession News. H. B. SATTERFIELD, DMA and DEA member, is credited with teaching lots of servicemen how to dance at the USO club in Durham, N. C. Since 1943, Mr. Satterfield has given lessons to those servicemen he noticed just standing around at the Saturday night dances. These days, there isn't a wallflower left, and everyone has a good time, dancing . . . Detroit's NICHOLAS TSOUKALAS taught an Arabian Dance at the last meeting of the Michigan DMA, and staged the dances for the Fine Arts Society 40th Season show.

(continued on page 50)

The March of Dimes

FIGHT INFANTILE PARALYSIS

JAN. 14-31

The drive to combat Infantile Paralysis is a great and noble undertaking. The opportunity to contribute time, money and effort to help those afflicted with infantile paralysis comes to us again this month. Let's get together and everyone in the dance profession join the March of Dimes.

Dance schools the country over have done great things in restoring life and movement to paralyzed limbs, through dance instruction. Many reports have come to our editorial room from teachers who have helped youngsters gain strength by dance exercise.

Yet, dance exercise alone does not do the job. Many other things are necessary . . . medical attention, scientific research, funds to help in every phase of the care and cure of the victims of infantile paralysis. Let's all give, to our full ability, to make the Drive a big success.

RUDOLF ORTHWINE, *Publisher*

DANCE SCHOOLS AND ASSOCIATIONS THRUOUT THE COUNTRY

★ This is a popular service which DANCE has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.

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Janet Reed

(*continued from page* 13)

must admit, the life of a ballet star consists of seven eighths' hard work and very little relaxation.

On stage in *Graduation Ball,* for example, Miss Reed's energy, her amazing vitality and perfect technique would prepare the average person for a diminutive bombshell personality. Actually, she's just over five feet tall, has red hair and blue eyes, speaks in a soft voice with noticeable deliberation and seems more like the girl next door than one of Ballet Theatre's most outstanding artists.

"When I was small," she relates, "my grandmother had a lot to do with my upbringing and since I was an only child, the discipline was never absent. I took my first ballet lesson when I was seven, and it didn't appeal to me at all. They almost had to drag me to class. But finally our class staged a pageant and once I plunged into the whirl of new costumes, make-up and the excitement of performance, I was won over completely. It must have been the latent ham in me," she added with a grin.

Serious dance study didn't begin until she was nine and she attended classes in Portland, Oregon. Her first public appearance was with the Portland Symphony Orchestra. Eventually, she became prima ballerina of the San Francisco Opera ballet, concentrating on the principal roles in *Coppélia, Swan Lake* and operatic interludes.

She left San Francisco to join Eugene Loring's Dance Players in New York and made her Ballet Theatre debut as a guest artist in Loring's *Billy the Kid.* Since then, she has climbed to the position of one of the company's most versatile and accomplished artists.

"Right now, I'm doing more *demi-caractère* parts than classical ones, although I do have an occasional *Princess Aurora* or *Bluebird.* Actually, I don't have any preference for either type. If I like my own role, the rest of the ballet can be either good or bad. This year, I'm wild about my new roles in *Interplay,* with that wonderful Morton Gould music, and *On Stage!*"

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Both roles, incidentally, once again affirm her excellent versatility and adaptability to sudden changes in established routine. During the New York season several months ago, Michael Kidd sprained his ankle and was unable to perform in his own *On Stage!* and Jerome Robbins' *Fancy Free*. In both ballets, Miss Reed has a *pas de deux* with him. At the last minute, Robbins was secured for the *Fancy Free* role and Roy Tobias offered to do the *On Stage!* part. Miss Reed had had no rehearsals with either and hadn't danced with Robbins for more than six months. But the performances went off with perfect timing, all the more difficult since each ballet holds some fairly intricate choreography.

"It's things like that that keep life from being dull," she said. "This year, I'm especially fond of all my roles, but sometime I'd like to get one with a classical background which would call for really good mime and acting. *Giselle* wouldn't do because I don't think I'd be believeable in the second act."

That others have noticed her flair for acting is self-evident. The alternating pathos and high spirits of the neglected wife in *Tally-Ho* she realizes perfectly. In like manner, the buoyant exuberance of the undergraduate girl in *Graduation Ball,* the unintentioned feline malice of the Younger Sister in *Pillar of Fire* and the eager anxiety of the aspiring ballerina in *On Stage!* are each miniature triumphs of acting.

Within the past few months, Broadway producers have eagerly sought her services for musical comedy. "I'd like to do one, too . . . and oddly enough, they seem more interested in my acting than in my dancing! Maybe if I work hard enough I'll be able to do it."

While on tour, Miss Reed sews and reads. "There just isn't time for anything else. I guess that's why I'm so quiet off stage. If I didn't save my energy for the actual performance, I'd be lost." Then, more seriously, "I think that's a fault you find with many dancers; they're always being dancers twenty-four hours a day so that they're just exhausted all the time."

She has definite ideas, too, on what training the aspiring dancer should get. "Every time some young person asks me for advice, I practically get on a stump and make a speech to anyone

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within listening range. But it's so important to get the best possible teachers, to begin at the right age and then to work, work, work. Once the foundation is laid, then's the time to branch out and study with many teachers. That way, you round out your abilities and avoid being a carbon copy of one particular school. It's really tragic to see how many people join a company long before they're ready for it. And the result is always the same: a good natural talent is burned out within a year's time."

As far as personal foibles are concerned, she has practically none. "That's why I know I'd have been a disappointment to your elderly acquaintance," she laughed. "I live very quietly. When in New York, Nora Kaye and I share an apartment done in Mexican style. I go to the movies when I can. (I like Van Johnson!) I still get a little stage fright before each performance, but that's all. I'm not even superstitious.

"I think gushing people are my pet peeves. The kind who greet you with, 'Hello, dahling, what have you been doing? We must get together very soon!' and then you never see them again. I also dislike smugness and complacency in people, and I like very much small parties where the conversation is good and the entertainment simple."

If she hadn't been a dancer, she might have chosen nursing or journalism as a life work because "they seem both worthwhile and exciting." As it is, she's looking forward to a two weeks' vacation later on in the season for a winter sports' outing at Mount Hood, Oregon. "And then, too," she concluded, "I might put pebbles in my mouth like Demosthenes and begin to develope my speaking voice for the first musical show that seems good."

She began to gather up her furs to leave for a rehearsal. "The next time you see your friend," she began to laugh again, "be sure to tell her that we didn't have champagne, not even from a bottle, let alone a slipper, but that it was a lot of fun just the same. Maybe," she paused in search of the right word, "maybe you should just tell her that Janet Reed is just like anyone else."

Which she is, in a thoroughly delightful manner.

Hulas

(continued from page 9)

was tapped with another stick about nine inches long. This produced a sound similar to the striking of one note on a marimba. At the same time the performer marked the beat with his right foot on a stone placed beside him. It is said that this *hula* also incorporated vigorous action of arms and upper body. A group of women later danced an interlude. Wearing *leis,* crowns and anklets of flowers, they added a picturesque note with their graceful movements. The chant was tossed back and forth, or occasionally carried by the full company. Ancient gods and Island chiefs were extolled in the *Kalaau's meles,* one of which was adapted to the praise of King Kalakaua.

Equally spectacular was the ballet called *Hula Ala'a-papa,* a contemporary and, some say, a relative of the *Kalaau.* In classical times these two were foremost in rank. Grouped to one side were the *olapa*—young men and women standing with right arm extended and left hand resting on the hip, waiting to begin. At a signal from the *kumu* (dance teacher and director) who sat with the musicians, the *poo-pua'a,* leader of the *olapa,* called out the name of a *mele,* and began reciting it. He was joined by the *kumu,* then by the entire cast. With hands, feet, body and posture the dancers illustrated the song, while musicians maintained an effective raising of the hand and patting of the *ipu* drum. Whenever the theme warranted, the *ipu* was lifted high, violently struck, then set down with a resonant boom. The *Ala'a-papa's* action was stately, and its *meles* many and varied. It has often been called Hawaii's minuet.

The acrobatic *Ohelo* was one of the strangest dances in the Islands, but it is so much of the past that even its rhythm and melody are lost. Both men and women performed it. Supporting the weight of the body horizontally by means of the stiffened arm and leg of one side so that thigh and hip did not touch the floor, the free leg and arm of the other side swung about, describing lines and circles. Sometimes the whole group shifted their weight simultaneously to the opposite side, meanwhile chanting an unaccompanied song. The *Ohelo* was supposedly done for the last time in 1856 on the professional stage at Ewa.

Among the most graceful of "sitting" types was the *Hula Piuli,* which borrowed its name from a bamboo rattle with a fringed end. Players sat cross-legged facing their partners, and to each beat of the measure there was a corresponding movement of the *piuli.* In one figure, partners lightly tapped each other on wrist or shoulder with the instrument, thereby achieving an effective cross-pattern. Again rattles were exchanged in mid-air.

Dancers, who were also singers, sustained a kneeling position throughout the Chest-Beating *Hula* (*Pa'i-umauma*). They occasionally sat back on their heels to rest a moment, then relapsed into the typical pelvic movements, gesturing vigorously, and striking their chests with open hand. Another sort of striking action characterized the *Hula Ku'i Molokai*—*ku'i* meaning "to smite." For this dance was nothing less than a rhythmic boxing match between two rows of dancers who marched and countermarched as they sang or recited an unaccompanied song. Probably of post-classical origin, it was performed on Molokai as late as the end of the 19th century.

Modern *hulas* retain much of the old charm while enjoying more freedom and spontaneity. For it must not be imagined that they all sprung from heroic parentage, or even that they are circumscribed—far from it! Classics and folk-forms rub shoulders. And here, as in the Orient, time has dimmed the meaning and stilled the impulse of the old pagan-dramas, leaving only their forms, which in themselves must deteriorate into exhibitionism.

Hawaiians show their versatility, not only by improvising upon a given theme, but by paraphrasing formulated *hulas.* Never at a loss for subject-matter, they create *hulas* from any happening, and these often prove hilarious. We must realize too, that the male Polynesian revels in dancing today no less than in royal times. In Kona the men commonly perform the Fishing *Hula;* they also put gusto into the imaginary roping of wild bulls.

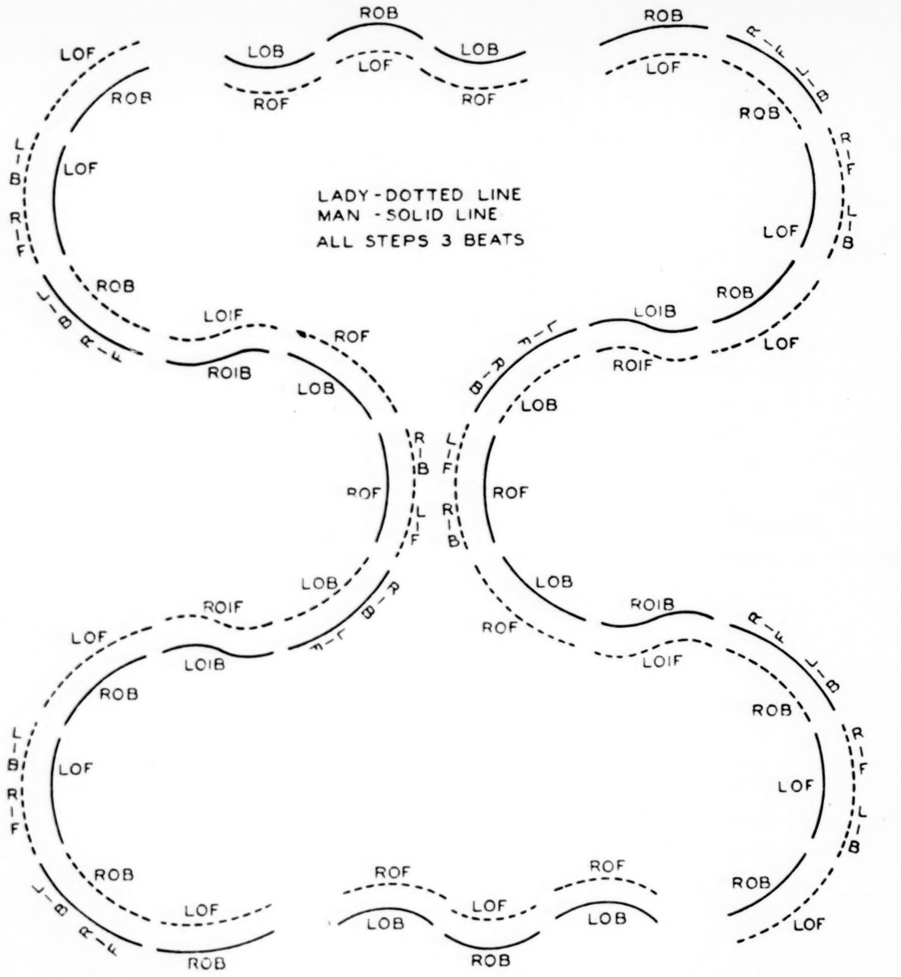
Armine von Tempski, the gifted writer on Hawaii, once told me that the valley people of Maui used to sing and dance a *hula* identified with her father, who was himself one of the few with sufficient courage to persist in its performance after it had been more or less outlawed. If he visited their ranches, or if any other festive occasion arose, these kindly people honored him by dancing the *Hula Haleakala*—"House of the Sun," so-named for Maui's volcanic giant. Miss von Tempski also related a fascinating version of the *Maori Canoe Dance* as she had seen it performed in 1921 at Rotorua, New Zealand. It told of a Polynesian expedition across the Pacific:

Two lines of girls first took their places on the ground, legs outspread so that, each sitting between her sister's legs, the dancers dovetailed, thus forming two "canoes." Then, with inside arms locked in order to grapple the "boats" together, they began paddling with the outside arms and singing their *mele.* As they swayed forward and back with each pull of the oar their long black hair lifted in the breeze and tossed about their shoulders —a perfectly natural thing that produced a striking effect.

At the front end of each line or "canoe" was a girl acting as steersman. She alone did not sit on the ground, but knelt in an imaginary prow, shielding her eyes with her hand as she scanned vast horizons. At one point in the narrative the dancer's arms imitated the undulation of waves in placid mood. Throughout the pantomime a symphony of gourd rattles supplied an atmospheric background suggestive of breakers rolling on the beach. Their voyage at last ended, the oarsmen beached their craft with graphic movements, and, overjoyed at their safe passage, the group indulged in greetings and embraces.

Perhaps Hawaii's children will never be modern in the American sense; least of all can their dance depart from the influences that begot it. And surely it is to the visitor's advantage that it will never acquire artificiality, never become insincere nor "intellectual," whatever the pressure of civilization. For just behind those dancing forms rear the shadows of the gods, drawing their own back to the primitive past.

[Photographs for *Dancers in Paradise* are by courtesy of the Hawaiian Federation of America, in New York.]



Spread Eagle Waltz diagram reprinted by permission from Rawson's "Skate Dance Diagrams."

Skateries

(continued from page 21)

that skates off the ice . . . the free skating of Hazel Franklin . . . the George M. Cohan impersonation by Bobby Blake . . . the hoops of fire . . . Frick without Frack . . . Rehearsal at the Hippodrome . . . Shipstad and Johnson doing an entirely different type of number . . . Heinie Brock cooling one off . . . those toys in the Scandinavian Christmas number. The costuming was gorgeous, new and different . . . the props, too. There was more dance than usual in the precision groups. (Perhaps next year the S&J combine will stage their show on rollers instead of ice . . . you know, just so that the whole thing will be "different" . . . but I have my doubts about that! ! !)

We wonder if Carol Lynne, star of *Hats Off to Ice,* gets time and a half for filling in midnightly in the St. Regis' Iridium Room ice show during the absence of Jeanne Sook, who suffered a leg injury which is expected to keep her shelved for the remainder of the season.

* * *

Dropping in at New Dreamland Arena to visit Betty Lytle on a tour of the rinks I found her conducting a class . . . drilling them in ballet.

* * *

The NJARSA, supplanting the New Jersey Skating Assn., continues with the judges school . . . also conducts open dance contests in the various rinks. The editors still publish the Monthly Bulletin.

* * *

Lonie Riley (of the popular team of Lonie and Bob), pro at Hillside Rollerdrome, gives us her views on the Style "A" Spread Eagle Waltz. (The diagram is from Perry Rawson's book of *Dance Diagrams,* used with Perry's permission.) This is a dance that many of our readers have been waiting for: there is not too much literature available on the Style "A". On with the dance:

"Formally known as The Style "A" Waltz but recently given its proper name, The Spread Eagle Waltz, this dance requires the utmost in both body control and control over the skates. Truly a roller dance, it is the only dance in which the spread eagle is held (8 wheels on the floor). The timing is simple, 3 beats to each step, counting the spread eagle as one step. The difficulty comes in holding the eagle for the full three beats. This means getting into it in the least possible time. We use here what is commonly known as a 'quickie.' This is done by stroking as usual but instead of allowing the foot, which would ordinarily become the free foot, to leave the surface, the front wheels remain on the floor and pivot quickly into a spread eagle. This saves the time it would take to pick up the foot, turn it, and again place it on the floor. The pivot aids greatly in keeping the heels close together in the spread eagle.

"Done on a 90-degree axis this dance is patterned so that the right turns take place near the barrier and the left ones at the center of the floor. The lady's spread eagle extends 1 beat beyond the height of the lobe while the man's follows immediately after and comes down the lobe. The carriage of the free leg is very important, especially for the lady while the man is doing his spread eagle. It is brought around from the front (as in ordinary backward stroking) to form a small circle, and back to the heel for the forward stroke. This movement is known in ballet as a *petit rond de jambe*. You will note, if this movement is used, that the free leg is in constant motion and not only looks beautiful when properly executed but also aids in stroking the next step, Outside forward. Too many girls allow the free foot to move back immediately on the outside back edge and so cannot stroke, thus losing speed and causing a poor outside forward edge on the next step or even a flat. It is important to retain waltz position throughout the entire dance. The shoulders when in waltz position are held parallel to each other and square; no deviation from this position should be allowed. Tracing of the skating feet will be very easy if the above position is maintained on the backward and forward 3-beat edges.

"The tempo of the dance is 92 beats per minute, the slowest of all the waltzes. This to me is one of the most beautiful of all waltzes when patterned and skated correctly. The fact that it is bronze medal dance does not imply that it is very simple. Good execution of this dance is not often seen as most skaters seem to shy away from a good spread eagle and are a bit careless at this point."

• • •

Recently-organized USARSA club: Skateland's Rhythm Rollers, of Skateland, Redlands, Calif., with Alden Doolittle, president.

* * *

New England RSROA rinks are staging a Polio Show in the Boston Garden on March 11. Fred Freeman and Fred Bergin are in charge of this affair.

• • •

With a record breaking crowd of both skaters and spectators, the California Amateur Roller Skating Association, affiliated with the USARSA, ended a very busy day with a banquet at the Stockton Hotel on November 18.

Clubs from every part of the state attended the meeting. The State CARSA Convention started on time and ended with the Show Of The Champions sancted by the USARSA.

Richard McIlroy, Oakland, was elected president for 1946; Arthur Thayer, Sonoma, 1st vice president; Carrol Flanagan, Stockton, 2nd vice president; Everett West, Placerville, 3rd vice president; Blanche Collins, Martinez, Secretary-treasurer.

The Del Monte Rollerdrome of Monterey, California was selected as the site for the CARSA state championships, a URO spot.

• • •

Skating Vanities tour schedule: Denver, Dec. 25-Jan. 2; Los Angeles, Jan. 5-13; San Francisco, Jan. 15-30.

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Hollywood

(*continued from page 12*)

that the cameras started to grind away on my sequence. Guess the set couldn't take me. However, the flames were brought under control, all the paraphernalia that goes into the filming of a picture was shifted to the next set, and in no time at all, we continued work as though nothing had happened.

Barry Sullivan, who is playing opposite Belita in *Suspense,* started something when he held Square Dances at his home on Saturday nights. The film folk liked the idea so well and, contrary to the popular notion that *all* Hollywood spends its Saturday nights in mad revelry, the groups became so large that they had to hire a professional caller and a hall in Plummer's Park so that there would be room for all to dance comfortably, and in relays.

Eugene Loring was all set to do an acting part in a picture for M-G-M, had assignments switched by the studio and is now in Mexico doing the dances for the new Esther Williams musical, *Fiesta.* Cyd Charisse is the dancing ingenue of this opus.

Hamil Petroff, who left a promising screen career to enlist in a Special Service unit of the Air Corps, dropped by to get some of his old dance pictures. Hamil has been staging bond rally shows. *Yours For Victory* was one of the hits, and *The Flying Varieties* sucessfully toured the country five times. Hamil's unit is credited with having sold more war bonds on their tours than any similar outfit.

London

(*continued from page 22*)

rative relief. The figure farthest from the audience speaks Browning's poem upon which the ballet is based, and her comparative anonymity on the stage gives her voice the impersonal quality of recollection and concentrates attention on the central dancer. Sally Gilmour dances, or rather mimes, the young girl into whose mouth Browning puts his impassioned indictment of a priest who betrays the sanctity of confession in order to expose a heretic. There is little pure dancing; Sally Gilmour mostly illustrates, with her own strange mixture of artlessness and

Constantine

Ballet stars on duty: Alicia Markova, Anton Dolin and Andre Eglevsky of Ballet Theatre do a little practical port de bras for the Hollywood Canteen. Any amount of breakage, we wonder?

consummate art, the spoken words; but occasionally the voice ceases and ecclesiastical music surges in (Sibelius' *Lament for Mélisande*), to permit fuller development of certain passages of reminiscence, like the girl's recollection of her lover.

The burning remorse, and dreadful self-torment which rack the girl who is tricked by her faith in the absolution of confession to betray her lover, are so powerfully portrayed by Sally Gilmour that I have no words in which to describe her performance. She certainly attains the very pinnacle of theatrical art. If in theory people may quibble that *Confessional* isn't really a ballet at all, in the face of such a performance, aided by Eunice Rogers' compelling elocution, all quibbling is silenced.

For the rest of the season, I must record yet another discovery of Marie Rambert's in little Annette Chappell, who emerged as an artist of quite exceptional quality, with a lively, piquant little face and real stage presence. Sara Luzita returned to give a beautifully authentic rendering of the *Bolero* in Antony Tudor's enchanting ballet, *Soirée Musicale. Simple Symphony* was danced with undiminished zest, and the *Fugitive* was given some fine performances. Joan McClelland's dramatic quality again dominated this ballet but among the supporting cast Marjorie Field contributed a warm and lovable portrait of the Lady Companion. Ashton's *Façade* in its original version (it has been enlarged and redressed at Sadler's Wells) simply brought down the house. Frank Staff's Dago and Elizabeth Schooling's Débutante (up from the country and determined to treat every occurrence, however alarming, with unruffled sangfroid) stand among the great comic creations of English Ballet. Two performances of Tudor's *Dark Elegies* were given and it is suitable to end with these, because the ballet has no soloists and in paying tribute to its rapt and sorrowful beauty, we pay equal tribute to the interpreting dancers of the Ballet Rambert.

Champs Elysees

(continued from page 27)

talie Philippart is the young girl.

From the names, we would judge that a good percentage of the dancers, as well as the directing staff of the new company, is Russian. But there are also a number of Parisians and most of the repertoire is Parisian. The

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combination of influences may bring a new note to ballet.

Several new ballets are in rehearsal for the winter season, which will include appearances in Cannes and Nice. In February, the company will return to the Theatre des Champs Elysées and after that, if travel is possible, will dance in London and in Brussels. Most of the dancers in the troupe are hoping that some American impresario will bring them here for a showing.

[*Dance* thanks Irene Lidova for photographs and information on *Les Ballets des Champs Elysees.*]

News

(continued from page 40)

The DEA concluded its 1945 activities on Nov. 25 with a program including ELLEN MARLOS, MARION HOWELL, and HERBERT LEE. Officers were elected at the meeting. Next DEA sessions are the Training School on Jan. 13, business meeting Jan. 27 and the Annual Guest Session on Feb. 24 . . . Chairman FLORENCE COWANOVA, at the Dec. 9 meeting of the NEW YORK SOCIETY OF TEACHERS OF DANCING presented VINCENZO CELLI in a lecture on Italian ballet and the Cecchetti method of teaching, which was demonstrated by some of his pupils: RITA STETSON, LILIAN CLARKSON, TAMARA CHAPMAN, ETOILE DE BARONCELLI, JOAN DUBOIS, SYLVIA DICK, SALLY SEVEN, DOREEN GILDAY, ARLEEN ZWICKER, PAUL OLSON and STANLEY STAMBAUGH. LILLA FRANCES VILES of Boston taught simple steps from folk and square dances.

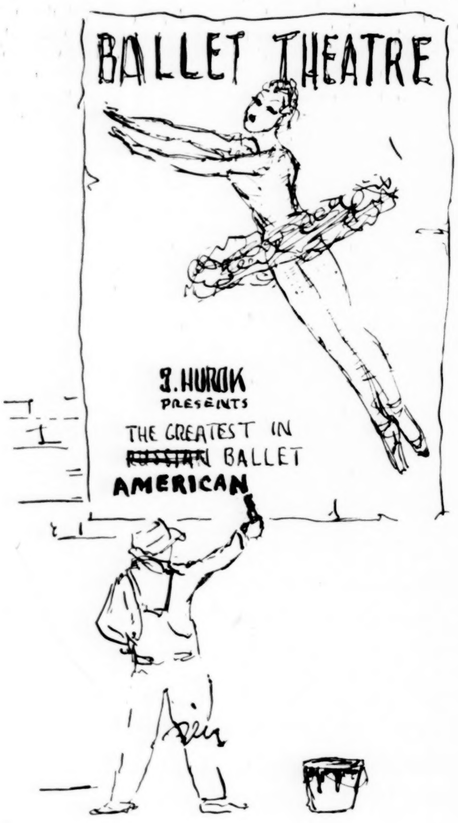
TRUDY GOTH'S YOUNG DANCERS' STUDIO is offering three scholarships: one for girls aged 12-15 with previous ballet training, another for boys aged 10-15 with or without previous training, and a third for girls aged 16-19 with or without previous training. Students of the Young Dancers' Group, trained and supervised by Miss Goth and HENRY SHWARZE, participate in benefit performances and in concerts around town. On Nov. 17, they appeared on the INTERNATIONAL YOUTH DAY program in Madison Square Garden and on Dec. 4, two students, ANITA COOPER and ROBERT DE LAOSA, danced with RAGINI DEVI in a *Dances of India* program at the Barbizon-Plaza.

Loose Leaves from a Dance Notebook

by EARL LEAF

THERE IS, when you stop to think about it, an exciting trend in Ballet Theatre these days with the Russian ballet being very nearly pushed out the door by the American genre dance movement.

Whether this is good or bad is the question being hotly argued by the critics and balletomanes. Anybody can get into the fight. One of the wonderful things about ballet is the powder-keg controversy that surrounds everything concerning it.



The pundits, as always, are about evenly divided on the issue. Many other illuminati are reserving judgment for the present but the old mullah is rolling into the boxoffice as never before. The diehards are exclaiming "commercialism."

Ballet Russe de Monte Carlo holds the fort for the traditional academicians with its ever-increasing repertory of Balanchine ballets. Everyone should be happy, as partisans now have a choice and patronize the company of their preference.

The Americanization of the Ballet Theatre during the past two years has been nothing short of incredible. S. Hurok's billboards featuring "Russian Ballet" are already dated.

Only two Russians, Andre Eglevsky and Dimitri Romanoff, remain among the 40-odd dancers in the company. No Russians are included among the newly-commissioned choreographers or composers. No new Russian ballets are projected. Administrative directors, artistic directors, executive manager, publicity and office-staffers are Americans.

The youthfulness of the new Ballet Theatre people is really remarkable. Thirty-five is generally considered the age limit of "youth" but few of the new directors, choreographers, composers or dancers in the company have yet celebrated their 30th birthday.

The newest administrative director, Oliver Smith, designer of the sets for *Fancy Free, Interplay, Waltz Academy* and *On Stage!,* has just turned 27. Jerome Robbins and Leo Bernstein are the same age. Michael Kidd is 26 and his wife, Mary Heater, is but 19. Composer Norman Dello Joio is 25, composer Lukas Foss recently put 23 candles on his birthday cake, while Morton Gould, who composed the music for *Interplay,* is a grand old man at 30.

We have a great fondness for the gifted and volatile Russians and the proper respect for our elders but we cast our vote for the American youth of Ballet Theatre.

* * *

A while ago we suggested that the Baronovas, Zorinas, Roudenkos, Slavenskas, Svetlovas, Mladovas and other great ballerinas should make guest appearances with the major companies because (a) they need the discipline of the formal ballet stage to recover their good dancing form, (b) most of them are idle while awaiting movie and stage contracts and (c) the public that loves them most wants to see them again.

We got a quick reaction to that suggestion, too, from several young dancers who do not agree with us whatsoever. John Martin, New York *Times* critic whose dyspepsia seems to have disappeared some time ago, states the case for them very succinctly.

"A company as basically strong as Ballet Theatre can match its own ballerinas with the best outsiders, and the presence of occasional guest artists serves only to disturb the balance of the repertoire and to play havoc with the disposition of the young dancers of the company who are forced to hand over their best roles," said he.

On second thought it seems only right that the young artist who has danced famous and difficult roles on the road has earned the right to dazzle the audiences in New York as well.

We were discussing this subject with a group of talented young dancers recently when Harold Lang remarked, "What we need, apparently, is more guest-rationing."

* * *

The way it shapes up now there will probably be more dance companies on tour in 1946 than you can shake a stick at.

Everybody wants to hit the Open Road. American coast-to-coast tours are being planned now by Ballet Theatre, San Francisco Ballet, Jooss Ballet, Martha Graham and Company, the Devi Dja Dancers, the Markova-Dolin Company, Ballet Russe de Monte Carlo, Ballet Russe Highlights and the Original Ballets Russes—some confusion, eh wot?

Companies headed by Jose Greco, Chas. Weidman, Trudi Schoop, Edwin Strawbridge, Carmen Amaya, Carmelita Maracci, Kurt and Grace Graff and Marina Svetlova, to mention only a few, are also planning national tours during 1946.

Literally thousands of other dance artists—ballet, modern, ethnic, Spanish, tap, African, acrobatic, interpretive—will likewise head out on the road alone or with one and two soloists.

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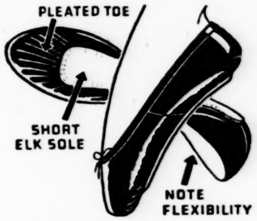

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(*continued from page* 39)

have a five-piece band, its members taking part in the show. In England we carried with us a complete portable stage and lighting equipment to use if we came upon a base without proper facilities. On the continent with a variety show we could set up most anywhere. We worked from the backs of trucks on cow pastures, in beer halls, deserted, bombed-out buildings or barns, and some very nice theaters. We travelled in a 2½-ton truck and trailer. The trailer carried our beds and bed-rolls. In the truck was our baby Steinway piano, the other musical instruments, my dance mat and other personal props, etc., plus personnel. We often remained overnight, though we sometimes made 60-mile trips and came back to our billets which were always temporary. We also carried with us books and magazines which we distributed, and I should mention our P. A. system and recording broadcaster which was called a BI kit. I had quite a bit to do in the show, being part of a swing trio. One of our numbers was a take-off on the Andrew Sisters. I had a vocal act and dancing. Many people who are not G.I.s have given advice as to the type of show for soldiers, and contrary to their opinion it definitely isn't the "goody goody show." They don't go for the vulgar but they do like it plenty risque and that is what we gave them. They like to laugh at themselves and especially the officers. They got plenty of that too. As a result our success was such that our Commanding Officer received a number of letters from different outfits commending our performance. Musically we tried to please all. We had no big names with us but we did have talent.

With V. E. day came our last assignment which we considered could be something out of a Goldwyn musical on the army. We went to Eupen, Belgium (on border 10 miles from Aichen) to service a rest center there. We lived in a 17-room mansion owned by a wealthy Nazi then in jail. We kept all his servants and cooks and all of us lived like kings. We took care of 3 night clubs (1 Officer and 2 Enlisted) and a theater for movies and stage shows. We had 85 Belgian civilians working for us, including 3 orchestras. Our five-piece band played the Officers' Club, leaving our trio, two M.C.'s and myself. I doubled in two spots, an enlisted and the Officers' each night, doing all three acts. We had more acrobats and magicians than we knew what to do with, but they were all very good. Their singers are all right but when they try it in English, it is sad. We had a few ballroom teams that were quite good but their other dancing, especially tap, which they call "clack clack" was about 20 years behind the American. They admire American tap and musical comedy dancing very much and some of them asked that I teach them some of our dancing which I did. We had some line girls there, but our G.I.s pick up the work more easily. My work was just as popular with the soldiers and the many civilian girls from the town who accompanied them, being the only American act beside the M.C.'s If I ever missed doing the *Boogie Woogie* routine, we got complaints, so I had to do it every show. If soldier audiences like you they let you know it, if not—watch out. I was pretty lucky. And now I am preparing to pack my shoes and music and expect to be heading for good old New York!

Raye and Charley Baker, professional dancers and California DMA members, dedicated their work to Bond Drives, hospital and camp shows.

Sincerely,
Charles

Letter from a now-discharged dancer-soldier, who started a new dance game during his duty in Brazil.

Dear Mr. Orthwine:

I have before me a copy of the 1945 February issue of *Dance*. On page 10, the article "Get Hep on Manners," begins with, and I quote, "Dancing is the favorite sport of the American people and the dance party our most popular recreation."

It may interest you to learn that I am the originator of a dance ball game, a dance sports event which I call "Danzball." I did not succeed in getting Danzball introduced in the States before I was sent overseas. Now I am stationed in Brazil, and am giving six dance classes a week in my off-duty time, teaching GI's how to dance. Soon they are good enough dancers to play Danzball.

If dancing can be termed the favorite sport of the American people then Danzball may well become a popular sports event with dancers. It is played with two teams of individual dancers, seven dancers to a team. There is a goal table at each end of the dance area. The object is for the teams to see who can relay a volley ball the greater number of times between the goal tables, a point being scored each time the ball bounces on a table.

Margaret Ketchum, Secretary of the Southern California chapter of the D.M.A., wrote me that Danzball was played at the recent normal school session in Hollywood. Miss Ketchum tells me teachers found the game a lot of fun and they felt it would go well in their many junior high groups. Danzball may prove useful in rehabilitation programs for disabled veterans. I believe Danzball will become a popular dance game and entertainment, and hope to be home to demonstrate it for you soon.

Sincerely,
Cpl. David M. Nelson
Sao Luiz, Brazil

Exit An Hidalgo

(*continued from page* 18)

home in Long Island where, he told me, dancing went on all night and every night. He loved Amaya and never ceased to speak of her great heart " . . . as great as her talent, and too big for her little body."

"Los Chavallilos" (Rosario and Antonio) sometimes danced at his parties, springing into their own inimitable action and stamping out their rhythms with a fine disregard for their elegant evening clothes.

Montoyo, the guitarist, played often for Juan, and married one of his most promising pupils, La Trianita.

Teresita of Paris trailed her exotic beauty and minks . . . and her several admirers . . . in and out of the magnificently tiled halls of his studio.

When I came back to New York in 1939 I found Juan again. I had not seen him for ten years. He had aged and his girth was far beyond the possibilities of his justly-famous wardrobe. His hundreds of *traje cortos* were put away, together with his fabulous emerald shirt-studs. No more did he charter planes to fly madly to the coast on the heels of some lovely lady; and it was only seldom that he found an enamoured female awaiting him in his studios. He said he had grown old. He said it was too much trouble to lose weight to dance again. He puttered about his courtyard garden with its Sevillian fountain. He fed his birds . . . love-birds and canaries. But his studios still echoed to the sound of the *castanuelas,* and the great of the Spanish stage still wandered in and out. He said he had lost interest in things, but he was a Spaniard, and he was, as always, interested in many things . . . wine and food, and the look of a pretty girl, and the immaculate cut of his own small shoes.

His day-time classes somewhat ran themselves. He would start the girls on a routine, and then go out to tend the plants. But once in a while he would dance himself . . . and then . . . then it was better to sit down and watch, for there was a great, deep lesson to be learned in "Spanish-ism" from the aging artist.

His evening classes were noisy and colorful. All his pupils wore costumes and flowers, ear-rings and crosses. For many of them it was an outlet into the romantic which otherwise they might never have known, (and this, too, was a fine offering to humanity given from a great and understanding heart). These classes never failed to remind me of old Otero's evening classes in Sevilla, where cigarette girls and shop-girls go to dance the *Sevillanas.* The floor swayed and splintered to the crack of heels, and the bullfight posters on the walls moved to the perfumed breeze of flying skirts. And Spaniards who watched Montalvo's girls would whisper, *"Es un milagro,* this that he has done with American dancers."

The costumes Montalvo brought from Spain are famous for their beauty, richness and authenticity, for both court dance and folk dance.

So Juan Beaucaire-Montalvo, glamorous Spanish dancer, grew fat and retired and found his greatest joy in his friends and in his "Spanish Fiestas," parties given in his studios with his own pupils dancing, and afterwards some good red wine, and, likely as not an informal dance by such a one as Pilar Lopez! The *mantones* on his walls grew dusty; his costumes gathered mold in the unopened trunks. The doctor told him he should diet and give up his wine. "Why live then?" he retorted.

I do not know the date of his first appearance on any stage, but I do know the date of the last one. I was staging *El Amor Brujo* in my own little theater. We had had several performances already, but at the dress rehearsal, on the evening before the reopening, I lost my "Ghost" dancer. Desperate, I turned to Juan. "But of course he would help," he assured me, and he did! With one hour of rehearsal, he stepped on the stage into an unknown choreography and carried it off with flying colors.

Last fall he started again his Spanish Fiesta evenings. One afternoon he came to my studio with his beloved cousin, Don Carlos Jose to get some names for his announcement cards. As usual, he was impeccably dressed, all in browns and tans, with his back as straight as that of a bull-fighter. We talked a little about his party, and he said he was going down to Washington to the christening of Trianita Montoyo's second baby, for whom Argentinita herself was standing god-mother.

I watched him go down the wide stairs with the air of a king going to greet his subjects. I never saw him again.

He called me from the hospital to ask me to carry on his opening party, so I went to his studio and acted as mistress of ceremonies, but it was with a heavy heart. Two days later Juan Beaucaire-Montalvo left the stage of this world forever.

His was a glamorous and colorful career. He was greater for the things the world did not know of him than for those for which it applauded, for, in a tired commercial city, he lived and died, in the greatness of his heart, an *hidalgo* of Spain.

Canada

(*continued from page* 19)

has yet produced. The three ballets ranged from an opening series of classical Greek dances, through authentic Russian folklore and wound up with a charming, whimsical fantasy on music of Victor Herbert, *The Marriage of the Doll and the Wooden Soldier.*

In the Russian number, a Ukrainian ensemble, led by the dashing Alexandre Hermanovitch, and featuring clever dancing by Pietro Effimoff, was a colorful addition. The dances, *Dereveskia Pliatsky,* various mazurkas, the *Tchastouska, Skomoroki* and the *Gopak Khorovod,* were all very effective. Here was a masterly adaptation to the stage of genuine Russian material, particularly the comic duo in the grotesque and humorous *Tchastouska.*

Victor Herbert's music set off with unusual charm the simple and childlike theme of a wedding of a doll and a wooden soldier. This work was a 2-act divertissement, *à la Casse Noisette,* with a similar appeal to a wide range of audience.

A series of dances on Grecian themes was a shrewd curtain raiser, and the music of Massenet, most of it unknown now, managed surprisingly well to afford appropriate accompaniment. Each dance illustrated ceremonies and customs of ancient Greece—all very instructive as well as interesting, coupled to moments of true poetic and classic beauty. The steps were characteristic, and there was sincere feeling, tinged with a broad melancholy, in the passages portraying the fading glories of the past.

Décor was always simple and direct, the lighting was one of the most effective seen here—altogether a fine theatrical accomplishment.

Ballet Conductor Scores Again. Antal Dorati, former musical director of Ballet Theatre, made a number of guest appearances with the company during their Metropolitan season in October, and then departed for engagements with leading symphony orchestras, winning particular success in *Les Concerts Symphoniques* in Montreal. He is presently at the helm of the newly-formed Dallas Symphony Orchestra.

Canadian Ballet Opens Season. Boris Volkoff's Canadian Ballet has been very active this winter, presenting new works and old favorites from the company repertory. Using the same Tchaikowsky *Serenade for Strings* that Balanchine did for his *Serenade,* the Canadian group performed a new ballet in the semi-classic idiom. Janet Baldwin and John Marsha were in the leading roles and the corps included Mlles. Aliman, Canetta, Carse, Ferguson, Lockhart, Russell, Thornton and Vanstone.

Another performance, at the Toronto Art Gallery, saw divertissements from the full ballets of the company: Shostakovitch's *Polka,* Dvorak's *Slavonic Dance,* a Tchaikowsky waltz, Sarasate's *Gypsy Airs* and David Guion's *Hoedown,* on American folk themes. Later performances were given for the Aid to Russia Fund. The company is a concert ballet group of fifteen members, augmented for local performances with talent from Volkoff's school. Paul Sherman conducts the orchestra, and Margaret Clemens acompanies at the piano for the smaller presentations.

BALLABILE

by ANN BARZEL

Next to her age, the number a dancer most often fibs about is the number of years she has studied dancing. Many little dumbbells think it a mark of genius to have attained what proficiency they have in an unbelievably short time. Recently this practice back-fired. At an audition a director asked the candidates how many years they had studied. The first little empty-pate glibly confessed to three years and most of the rest subtracted like mad when their turns came.

"Thank you, ladies," said the director. "All those with less than six years of study are not wanted. I'd advise you to go enroll in a good school. This is a serious business and we haven't the time or money to bother with half-trained people."

* * *

But directors aren't always right. There was the one who almost withered a young dancer with sarcasm and scorn as she came off stage at the end of a ballet: "Fokine isn't good enough for you? So you have to re-choreograph *Sylphides!* How *dare* you change steps and arm movements in the finale?"

"Well, I thought," explained the demur young soloist, "Fokine wouldn't mind just this once when it was a question of dancing *Sylphides* correctly without a tutu, or changing it a bit to keep the unfastened costume on."

* * *

Is the use of spoken lines, singing, etc. a confession that dancing (or the choreographer) are inadequate in expressing some idea, or is it a valid utilization of theatrical devices to enhance a theatrical performance? We can debate on either side of the question, for actually there is a case for each. Just for the record there is the fact that Balanchine, a choreographer most at home in pure dancing, in 1933 presented the ballet *Anna-Anna,* with singing, acting and speaking as well as dancing . . . And there was something intriguing about the pas de deux in an Ida Rubinstein ballet, given in Paris in the '30's, during which there was singing by a soprano and a tenor.

* * *

A dancer's years are full of worry. First it is how to get one's training, then what to do with it, and finally what to do when the dancing days are over all too soon. (Yes, we know all about those ninety-year-old ballet masters and eighty-year-old character dancers, but how many ballet masters and character actors can the profession absorb?) Of course most girls can manage to marry wage-earners but the boys seem to face bleak prospects. But they always find a way. There was Caesare Cecchetti, father of the better known Enrico. He retired from the ballet to become the mayor of Civitanova, an Italian village.

* * *

Socrates and Plato were great ones for advocating the dance as an important part of education. The famous *Dialogues* imply that dance was a recognized artistic accomplishment. But Socrates, always noted for his smartness, must have had other ideas too. When kidded by his friend Xenophon who surprised him doing a strenuous pas seul in his home, the philosopher casually explained that he danced "to eat and sleep better and not to have a big stomach."

(We think that's a wonderful testimonial for the profession and are dying to see it in some school prospectus.)

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19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-lariats.)
26. SIGNALS. (Intermediate — Navy flag Wig-Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)

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36. RHYTHM-TIME. (Rhythm One O' the best.)
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46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.,
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49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast —Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.,
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash. lots of style.)
64. BUCKIN ALONG. (class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks. tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
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76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). Little difficult.)
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